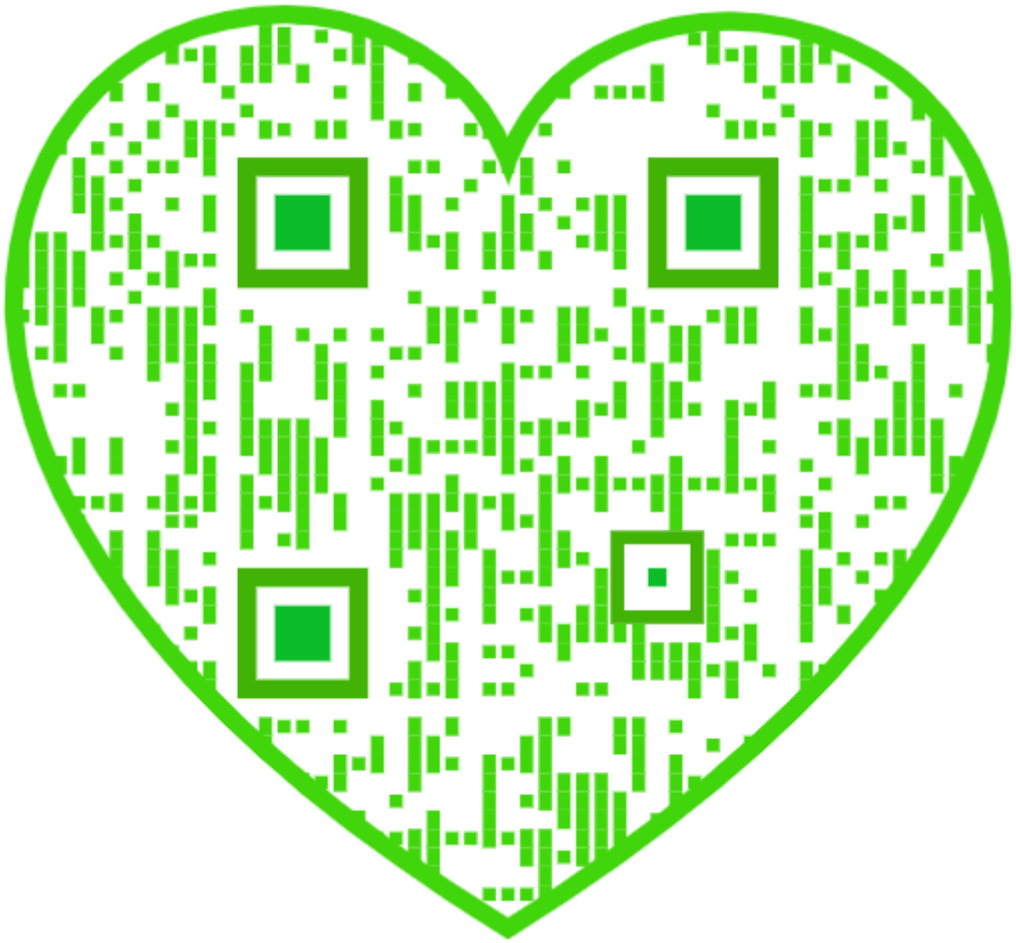
A LITTLE SEWING BOOK *for a* LITTLE GIRL

LOUISE FRANCES CORNELL



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A LITTLE SEWING BOOK FOR A LITTLE GIRL

BY
LOUISE FRANCES CORNELL

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INTRODUCTION

Too often we hear grown-up girls and women say that they do not like to sew or that they don't know the first thing about sewing. What they really mean is that they do not like to sew because they don't know the first thing about it. We always like the things we know how to do and do well.

The neglected art of the needle is coming again into its own and the time to inculcate its principles is in childhood, when the mind is plastic and the fingers flexible. Any little girl may develop into a finished needlewoman if she undertakes the study of sewing with a competent teacher who can combine practical instruction with the play spirit, and make the lesson as interesting as a game.

To inspire little girls with the desire to learn sewing, and to help their elders teach them, this story of Annalu was written.

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A LITTLE SEWING BOOK FOR A LITTLE GIRL

CHAPTER I

GENERAL DIRECTIONS

As long as Annalu Carter could remember, her mother and she had lived alone. Mother was always busy making pretty dresses for other people to wear. Annalu loved to sit close by and watch mother's busy fingers push the needle in and out the fine silks and delicate laces, or listen to the hum of the flying wheel of the machine, as Mrs. Carter guided the material under the needle. Annalu's lap often answered as a basket for the sewing to fall into, as it traveled away from the machine. Her fingers were not always idle either. She had learned what pieces to cut apart, and how to flatten out the seams, and turn sleeves to the right side. She was mother's treasure in taking out basting

threads, or ripping seams of garments that had to be changed, or made over.

Several times Annalu had caused unnecessary trouble by trying to run the machine, when mother had left some work under the presser foot. Perhaps many a little girl would have been scolded for this, but she was not. Her mother remembered when she herself was small and wanted to sew on the machine, she was told that as soon as she learned to do sewing nicely by hand she could use the machine. And to this day she is glad her mother made this condition. Otherwise she never would love to do hand sewing. But there is one thing all little girls like to do, and that is to wind empty bobbins. Annalu was promised, if she would not disturb mother's sewing, that she could do this for Mrs. Carter.

At first Annalu was so small she could only sit in her mother's lap and watch how the bobbin was inserted, and the wheel started, but as soon as she was tall enough for her toes to reach the treadle, she would take her mother's place and away the wheel would fly until the bobbin was filled.

This winding the bobbin was great fun. Her

imagination ran as fast as the wheel, and sometimes she pretended she was finishing one of her mother's long seams, or was making a party dress for herself or her dolly. She would be so absorbed in her thoughts that she would forget to watch her bobbin. Then she would be brought to herself by hearing her mother exclaim that the bobbin was full and running over!

As the little girl grew older she helped her mother about the house in a great many ways, washing the dishes and putting everything in order as a surprise for Mrs. Carter when she returned from taking a dress to a customer.

One day mother seemed to be gone a long time and Annalu was watching anxiously, as mother had promised her a surprise when she returned. Finally Mrs. Carter appeared, and Annalu rushed to greet her, filled with suppressed excitement to know what was in the neatly tied packages her mother carried. Eagerly opening the first one she was overjoyed to find the dearest little work box, filled with all the necessary tools for sewing, a silver thimble, a strawberry emery, a turtle with a run-in-and-hide tape measure, a pair of very sharp round-pointed scissors, a Japanese pin cushion, in the

shape of an apple, a paper of needles, sizes from 5 to 10.

In the other package were many colored skeins of mercerized floss, and a piece of canvas.

Mother said that, with some pins, cotton, and a few other things, selected from her supply, and with practice and careful attention, Annalu would soon become a deft little needlewoman, and that she would begin to learn to do the things she had seen her mother do so often.

After spending a great deal of time in admiring and observing every little detail of the box, the new possessions were laid carefully away in one corner of the drawer, where all her treasured belongings were kept, for the old adage, "A place for everything and everything in its place," had been well drilled into this happy little girl's life. From this time on some part of every day was spent with her mother in learning to sew.

Before they really began to sew there were a great many things to talk about in regard to the comfort of the body and the proper use of the tools. Mother said there were three rules to follow in sewing; first, decide what you want to do, next, how you will do it, and third, do it.

But she had been busy all these years just getting the work finished. Her ways of doing things had become habits, and now she never had to think just how she did them. But there is a right way, and in their sewing hours together they would consider the easiest way of obtaining the best results, said Mrs. Carter, for this means efficiency, and efficiency is always the right way.

Nature intended every little girl to be strong and healthy, and nothing should be done to prevent the body from growing straight and beautiful. So it will be seen Annalu's mother had this in mind, for several chairs were tried before she found one that was not so low as to push the knees up, and not so high as to let the feet swing, but just so they rested comfortably on the floor. So that her shoulders would not droop, and her lungs could take long deep breaths, she must rest her spine against the back of the chair and hold her head up.

Making a habit of this position, her mother knew, would prevent the young seamstress's back from aching, and her body from becoming easily tired. It would never do for any young lady to bend her head over her work, for this

would tire the back and strain the eyes. Straining the eyes causes squinting and near sightedness, which are neither comfortable nor beautiful.

Annalu's grandma was a very old lady and her eyes were just as strong as when she was young. She said there were a few things to remember in using the eyes that would make every one's eyes last as long as hers did. Be careful always not to hold the work too far away from the eyes, and be very particular about the light. Do not face it. Always sit so that it falls over the left shoulder, and never have the sunlight fall on the work. Have the direct light, as light coming through draperies of the finest material casts little shadows, and keeps the eyes on a strain. Never sew in the fading light; this is very harmful to the eyes. It is always a temptation, as the light fades, to take a last few stitches, but when this is done it will be noticed that the eyes burn, which shows eye-strain.

In these talks the wise mother did not forget about the arms and hands, without which not very much sewing could be done. Although she did once know of a man, who had lost his arms, and who taught himself to use his toes

for everything that his hands would ordinarily do for him, and sewing on buttons was one of the things he could do very nicely.

Little girls' elbows are always pushing out in awkward angles, but in sewing they should be held close to the body, and in passing the needle in and out of the material let the hinge at the wrist do the work of throwing the thread out, instead of swinging the entire arm from the shoulder. Using the wrist this way saves extra movement and the arm does not become so quickly tired.

The hands, the willing little servants of the mind, should always be spotlessly clean, before starting to sew, as unclean hands soil the work.

Annalu thought there were a number of things to remember, even before she started to sew, but as mother was always right in what she said, the little girl determined to pay attention to these important points until they were so fixed in her mind, that they became habits.

After learning about the comfort of the body, this little girl, who was to be a model seamstress, found that getting acquainted with her new possessions was the next step. As her mother wanted to be sure nothing was neglected, she

started right from the beginning and showed Annalu how all the tools should be used.

A very pretty picture this sunny little girl made, seated by the window, in her own sewing chair, with her sewing things laid out on a table. This table, too, was to be Annalu's own. Mother had the carpenter next door saw the legs so that the table was just high enough for Annalu's arms to rest on the top.

This mother thought there never *was* such a busy child as Annalu eagerly followed directions in these first steps. Of course she did not learn everything at once, but it is better to tell all about what she did learn, so that if any little girl has not a mother who knows, or has a mother who has not the time to show her, she can see for herself how easy it is to do everything in the right way. So this is how Annalu learned to thread her needle and use her thimble and scissors.

Take a needle with a large eye and a blunt point. At first, hold it in the right hand, between the thumb and the first two fingers; let the eye show above the fingers about an eighth of an inch. Cut a piece of floss the length of the arm, take in the left hand, between the

thumb and first finger, a quarter of an inch from the end, hold it against the palm with the rest of the fingers, press the floss through the eye of the needle to the other side, pass the needle to the thumb and forefinger of the left hand and pull the end of the floss through the

THREADING THE NEEDLE

eye. Try this several times. Then take a finer thread and a needle with a small eye, and thread in the same way.

One thing to remember in filling a needle with thread; never *break* it from the spool but always *cut* it, and thread the needle with the end opposite the one cut from the spool. Being careful about this prevents knots and tangles. Some people thread the needle before they cut the thread from the spool.

Never wet the end of the thread to make it go through the eye of the needle. This soils the

thread and it is an unclean thing to do. If the thread is hard to push through, twist it between the thumb and first finger several times, this will give it a point to press through the eye. Never, never bite the thread; this is very bad for the teeth, as it is likely to crack the enamel.

Measure thread from shoulder to shoulder. If too long a thread is taken, it will wear thin and break.

Do not use too coarse a thread for the needle, as the needle will not make a hole large enough for the thread to pass through. This causes the thread to stick and pull the work, which wastes time.

In threading the needle with wool, or any coarse soft strands, fold back the end of the strand and push it through the eye. This prevents the strands from separating, and lets the thread go through smoothly.

Quite as important as the thread and needle is the use of the thimble. Learn to sew with the thimble right from the beginning, and thus keep the end of the needle from pricking the finger.

The thimble should be worn on the second

finger of the right hand, and it should fit the finger snugly. If it is too large it will slip off easily. To use the thimble properly, hold the needle in the right hand between the thumb and first finger, the eye pointing toward the palm of the hand, and a small part showing from between the fingers. The third finger is raised and the end of the thimble pressed against the end of the needle.

USE OF THIMBLE AND NEEDLE

See how necessary the thimble is. Hold the needle in the proper position, and in the left hand take a piece of white paper, raise the finger of the right hand and force the needle through the paper, with the end of the finger. Now put on the thimble and do the same thing and see how much more easily the needle passes through the paper.

Never sew with a bent or rusty needle. If a needle is bent there is not very much that can be done with it, but if it is rusty or has become moist and sticky, pass it in and out of the little strawberry emery, and soon it will be smooth and shiny as if it were new.

As with the needle and thimble, there are im-

portant things to know about the use of the scissors. In sewing several kinds of scissors are needed — a large pair for cutting, a smaller pair with sharp points for ripping and snipping threads, and a buttonhole scissors with which any size hole may be cut for the button.

When the scissors are large they are usually spoken of as shears; nearly all shears have a sharp and a blunt point. To use them properly put the thumb of the right hand through the hole that will bring the blunt point on top, and the second and third fingers through the other hole, with the sharp point against the table. Let the first finger fall in the under curve to guide the scissors. Holding the scissors thus, draw the thumb towards the body and press the fingers out; this opens the scissors. Draw the fingers and thumb towards the palm of the hand — thus the scissors are closed. These two movements are used in cutting, and with a little practice in opening and closing them, and pushing them backward and forward across the table, the hand and fingers will be ready to cut.

Try first with paper, and in one movement cut from where the scissors join out to the very points. Learning to make long cuts like this

prevents little jagged edges that are formed by taking short snips. Next try to cut on a straight line by folding paper and cutting on the creased line. Then draw a line with pencil and see how closely the line can be followed. Try making a straight cut without any guide to follow. Much practice in paper cutting is advisable, before trying to cut cotton or other material.

Annalu learned to guide her scissors by drawing stars and circles on paper, and cutting them out, and she also followed the outlines of the patterns in the fashion books. Then from the scrap bag she found pieces of material, and practised cutting on creased lines and straight edges.

Along with learning about her equipment Annalu learned how to make a knot. Some one has said a knot in the end of the thread saves the first stitch. Now knots can be great clumsy things or they can be very small and just serviceable enough to save the first stitch. Annalu's was like this, and here is her mother's rule for making it:

Hold the thread in the right hand, and with the left hand take the end of the thread between

the thumb and first finger and twist the thread once and a half around the first finger of the left hand; with the first finger roll on the ball of the thumb, pressing the end of the thread through the ring thus formed. Slip from the finger and almost at the same time catch between the thumb and first finger and with the nail of the middle finger close up the ring, by drawing toward the end of the thread.

TYING A KNOT

This did not seem so easy at first for Annalu, as there is a little trick in catching the thread between the thumb and first finger when slipping it from the finger, but by trying it over and over again at last her little fingers succeeded in turning out a nice hard knot that she could pull between her nails without having it come out. If she happened to leave a little thread on the end, she snipped it off with her scissors.

This little girl applied the knowledge she had learned so far by helping her mother. She could now thread a needle and make a knot and she often saved her mother's time when basting or hemming, by refilling her needles and making the knots. Of course she wanted to really truly cut also, when she saw her mother making great wide slashes in some cloth, but this she could not always do, only in some places where there was a fold to be cut apart, or an easy chalk mark to follow.

However, by going slowly and carefully, in a short while she could use the scissors nicely.

An hour passes very quickly when the hands are busy trying new things of interest, and Annalu often thought she had just started when mother would say that luncheon was ready, or it was time for a walk. Of course that meant that everything was to be put back in order and not a scrap was to be seen on the floor.

It was one of Mrs. Carter's rules not to upset the order of their cheerful sewing room by carelessly dropping clippings and threads. So into the scrap basket all these ends found their way, and later, when the little girl knew more about sewing, this same basket often held

treasures in the way of small pieces and brightly colored silks with which to fashion something new for dolly.

CHAPTER II

STITCHES

KNOWING about the needle, thimble and scissors, Annalu began to sew with the easy stitches first.

The pretty floss of different colors was untied and cut in short lengths. To prevent them from tangling each color was braided in a skein, and as needed, one strand at a time could be drawn out.

Then the canvas was cut into oblong pieces. In cutting the canvas care was taken to follow the straight of the material so the threads would be even from side to side and top to bottom. These pieces were prepared with a special purpose in mind. As there were so many stitches to remember, Annalu's mother had her keep a sample of each kind she learned to make. Later on these samples were mounted on paper and bound together in a portfolio.

This portfolio consisted of an outside cover and a number of leaves cut from stiff brown paper. Rings passed through holes punched in the top and bottom of the left hand side of the book held the cover and leaves together. One by one the finished samples were placed on the pages with brass fasteners. In olden times little girls, in learning to sew, made what they called a Sampler, on which were all the fancy stitches. This was loaned by one friend to another as a guide for perfect sewing, and to this day in the museums will be found some of these Samplers showing the handiwork of distinguished people.

As this Sampler was used in former times, a portfolio such as Annalu made could be used in these days, as a model for all the stitches and ways of applying them.

Because of Annalu's enthusiasm to see her first page in the portfolio, she could hardly guide her needle in and out of the canvas, but she soon found that the rule, "more haste less speed," applied well to her efforts. So she settled down to thoughtful work and was repaid by finishing a very attractive sample, and any little girl can be as interested in making one for herself,

as Annalu was, by going about it in the following way:

Take canvas or any material with a coarse weave, and cut on the straight thread seven inches wide and four inches deep. Fill a needle with a large eye with a piece of colored floss and make a knot in the end.

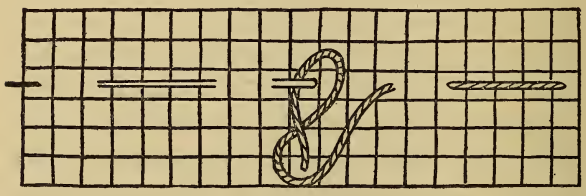
Starting from the upper right hand corner, count down five threads and in the same number, push the needle through and draw the knot down close to the material. Remember, in basting, the knot is always on the right side of the material. Count two threads toward the left, and on a line with the knot pass the needle under and up on the right side again, count two threads across and pass the needle down again, and draw the floss through to its full length, but not too tight.

Repeat this stitch across the canvas till within six threads of the end. Fasten the end of the floss by taking a second stitch in the last stitch made, and slide under on the wrong side of the stitches. This is called the even basting stitch.

Count two rows down and make another row of stitches just under the first row. This makes two rows of even basting stitches.

In even basting the stitches are alike on both sides, and it is used to hold seams, tucks or folds together until they are more firmly sewed.

Next on the canvas came two rows of uneven basting stitches. Fill the needle with floss of



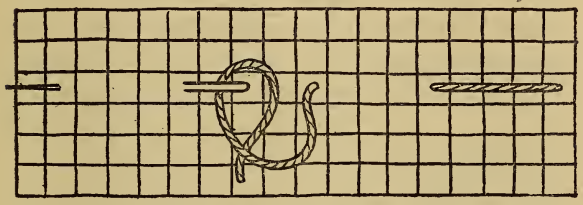
UNEVEN BASTING

another color, make a knot in the end, count down five threads from the last row and directly under the knot push the needle through to the wrong side, pass under one strand and come up on the right side, count three threads across, push the needle through to the wrong side.

Repeat this across the canvas as in the other rows and fasten the end. Count two threads down and make a second row of uneven basting.

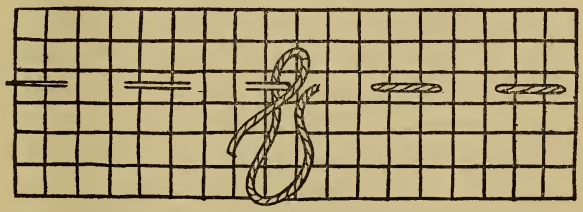
In uneven basting there is a long stitch on the right side and a short stitch on the under side. This stitch is mostly used for marking seams and basting in hems.

After making the basting stitch, two rows of the running stitch were made. For the running stitch take floss of another color and count down



EVEN BASTING

five threads. Directly under the knot of the last row of stitches draw the needle up from underneath, leaving the knot on the wrong side.



RUNNING STITCH

Pass over one thread and down under one, and up, forming small even stitches; continue across the canvas, fasten the end as before. Make the second row. These small even stitches are run-

ning stitches and are used in joining pieces of material, making tucks, gathering, sewing on braid and trimming.

The piece of canvas has now six rows of stitches, and as the raw edges look rather unfinished, and might fray, overcast all four sides, using another colored floss. Overcasting is not so hard as it seems by the number of words used in describing it.

To overcast start from the upper right hand corner, count down two threads, holding the canvas in the left hand with the edge of the material pressed between the thumb and first finger, bring the needle through from the under side, pointing the needle toward the left shoulder, draw the floss through almost to the end. With the first finger hold the end of the floss close to the canvas and take the first few stitches over it. This fastens the end. Count three threads toward the left, carry the needle over the top and under, bring to the upper side again, always pointing needle toward the left shoulder. Count three threads again, carry thread over edge and continue as before, all around the four edges.

At the end of the first edge take the last

stitch, turn the canvas in the hand, count two strands, carry needle over and take the first stitch in the same place the last one was taken. This turns the corner nicely. Overcast all four sides and fasten the end of floss by running the needle along under two or three stitches on the wrong side. Overcasting stitch is used to keep raw edges from raveling.

For the stitches Annalu used yellow, blue, and red floss, and the overcasting was done in pink. She was so delighted with her work that a number of times it was taken up and admired and laid down again before it was nicely pressed out with a warm iron, and mounted on the stiff paper.

Annalu enjoyed making her first sample so much that right away she started another. She did not use the same stitches but learned three new ones, and how to do the blanket stitch. These stitches are not so easy as the first ones, therefore very close attention will be needed to make this second sample look as well as Annalu made hers.

The stitching stitch was the first one made. Take a new piece of canvas seven inches wide, and four inches deep, and fill the needle with

the floss of another color, count down eight threads and in the same number, then count two more threads in toward the left.

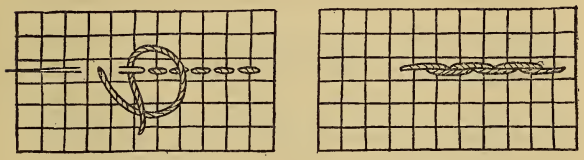
Turn the canvas on the wrong side and slide the needle toward the right under these two threads, draw the floss almost to the end, pass the needle up to the right side, coming up eight threads down and eight in. Take one short stitch toward the right, by passing over one thread and down to the wrong side. Now count two threads toward the left, and pass the needle up to the right side. Pass the needle over one thread to the right, putting the needle down to the wrong side directly at the end of the last stitch taken. Count two threads to the left and bring the needle up on top again; count one stitch to the right and go down, and so on across the canvas.

The first two or three stitches are taken over the end of the floss, which fastens it without making a knot. In making the stitching stitch remember to pass over one thread backward and two forward each time.

Make the second row of stitches with the same colored floss.

The stitching stitch is one short stitch on

top, each stitch meeting the last one made, and on the wrong side, stitches twice as long overlapping each other. When nicely made the wrong side looks like a cord, while the right



Right Side Wrong Side

STITCHING STITCH

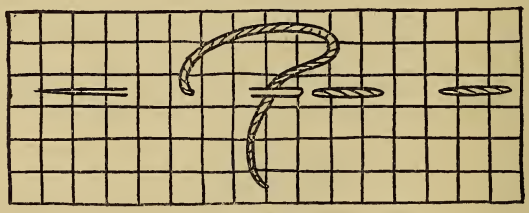
shows a number of small stitches each meeting the other.

The stitching stitch is much stronger than the running stitch and is used for seaming, bands, and tapes, and is sometimes used for decoration.

After making two rows of the stitching stitch, count down four threads and make two rows of back stitching. Back stitching is made the same way as the stitching stitch, only on the right side the stitches do not meet each other — there is a space between.

Take another colored floss in the needle, count down four threads from the last row of stitches made, and in four threads, and then

count in again three more threads, and turn the canvas to the wrong side and slide the needle under these last three threads counted. Come up to the right side four threads in, and four threads from the last row of stitches; now pass



BACK STITCH

over one thread towards the right, go down to the wrong side, now count three threads to the left, and come up to the right side again, and pass the needle over one thread toward the left. Then go down to the wrong side again.

This leaves a space between the first stitch taken and the next one on the right side, and this is the difference between the stitching stitch and the back stitch. In the first one on the right side the small stitches meet each other, and in the back stitch there is a space of a stitch between the small stitches.

The back stitch does not make as strong a stitch as the stitching stitch, so it is only used

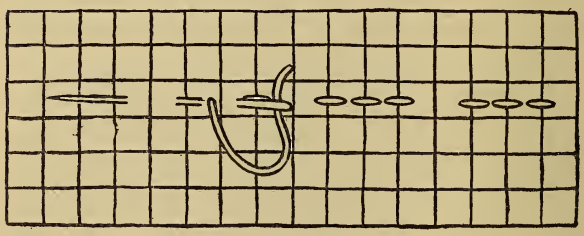
in seaming, where such a strong seam is not required.

The last stitch on the sample was the combination stitch, and it is not so hard to make after doing the running stitch, and the back stitch, as it is really these two stitches together, and that is why it is called the combination stitch.

Another colored floss is used for this last stitch. On the wrong side count down four threads, and in four, fasten the end of the thread by running the needle under two threads and coming up to the right side. Pass the needle over one thread to the left as in the running stitch and go down to the wrong side.

Pass over one thread and come up, take another stitch like the first one, thus making two running stitches together. Come up to the right side, pass the needle back to where the last running stitch is made and down to the wrong side of the canvas. Pass over the last stitch on the wrong side and up in the same hole the last stitch was taken. Then start again by passing needle over one thread to the left and go down to the wrong side, and pass over one thread and come up, and so on across the

canvas. If this is done properly there will be, on the right side, three stitches meeting, and a space; on the wrong side a single stitch, a space, a single stitch, a space, a single stitch, and so on.



COMBINATION STITCH

This combination stitch is used mostly when French seams, which Annalu learned about later, are put in by hand.

To finish the sample another row of the combination stitch should be made.

The raw edges of the canvas were not overcast this time, but a new stitch used, which is a little more complicated but very good to know how to make, and this is called the blanket stitch.

All the other stitches were started from the right and worked towards the left. The blanket

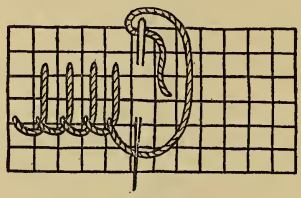
stitch is usually started from the left and worked towards the right.

Fill the needle with another colored floss and, starting from the lower left hand corner of the canvas, count three threads up, and in five threads; take three running stitches, on the wrong side of the canvas, toward the left. This is to fasten the end. Bring the needle to the right side near the corner, count up two threads and towards the right two threads; pass the needle down to the wrong side and point it toward the edge, and draw it out, keeping the floss underneath the needle; this forms a loop.

To the right count two threads, and on a line with the last stitch push the needle through and point towards the lower edge of canvas, form another loop by keeping the floss underneath the needle, continue all around the four sides of the canvas, turning the corners as in overcasting but be sure to catch the floss each time under the needle to form the loop.

If a new piece of floss is needed to finish, fasten the end by making a running stitch back to the last stitch. With the new piece of floss make one or two running stitches on the wrong side in a line with the blanket stitch, and catch

the needle in the loop of the last stitch, and bring to the right side and proceed as before.



BLANKET STITCH

The blanket stitch is used to finish raw edges of flannel and of blankets, where there is not so much wear and tear on the material. After the raw edges are nicely finished with the blanket stitch, the sample is ready to be pressed with a warm iron for the portfolio.

In this last sample Annalu's colors were different from the first one. She used orange, purple, and pink, and for the blanket stitch a brown floss was used. Of course any colors may be selected but these were the colors this little girl thought looked well together.

It is to be hoped every one is as fortunate as Annalu in having a trunk in the garret or storeroom, in which there are wonders in the way of all kinds of pretty velvet, silks, and laces, pieces perhaps of beautiful dresses made for some

auntie, cousin, or relative, in the days gone by.

On trips to this treasure trunk, if there is time enough, perhaps stories are unfolded of the long voyages of old sea-captains, who sailed away to foreign parts and returned with beautiful presents of shawls, and dresses, or maybe of the happy life of some little girl long gone beyond, who danced, and played, and had so many interesting things happen to her that one would almost believe all the good times had been for little girls who lived in the past.

On this particular trip all these finer pieces of silks were passed by and just checked ginghams and muslins were selected, and carried down to the sewing room. Annalu was delighted when her mother told her these were to be used for practice in sewing.

Up to now the coarse canvas and heavy flosses had been used, while she learned just how the stitches were made; now they would begin to sew with finer thread and needle on cotton goods. The pretty pieces of checked gingham were cut in oblong strips four inches by six inches, and in order that Annalu might have her own materials to use, her mother had her cut pieces

of cardboard about one and one-half inches long, and one inch wide, and from the larger spools she wound off the different colored threads, and used these in making the stitches.

In cutting the pieces care was taken to follow the bars across to get a nice even edge. In this sewing a number eight needle was used with number sixty thread. As little girls' eyes are not accustomed to doing very fine work it is better to use the colored thread on a different colored gingham.

Annalu started with a pink colored gingham, having a white stripe for the cross bars. Just as in the canvas sample, she started with the basting stitch and used the bars as a guide. With a green cotton she carefully passed over and under the bars, in a straight line across the piece. As this is the basting stitch, of course the knot is on the right side.

Practice is what is needed in this work, so three or four rows of this basting stitch must be done, and the rows can be made closer together.

The uneven basting was next tried, with blue thread, and the same number of rows made. Having the bars as a guide, it is just as easy

to arrange the stitches an even distance apart, as in the canvas sample.

Consulting the canvas sample each time as she finished one kind of stitch, with another colored cotton she started the next stitch, until she had made three or four rows of each stitch she had learned.

If the needle happened to stick she remembered what she had been told in the earlier talks, and used the emery to polish it up and make it slide through the material. As cotton goods is softer than canvas, care must be taken not to draw the stitches *too* tightly or the work will pucker.

The really interesting work in this practice began when Annalu started to use the stitches she had learned without anything to follow. This she did by cutting unbleached muslin in pieces four inches by six inches, and starting with the basting stitch, still using the colored thread, to see how straight a line she could make. The unbleached muslin was used because it is of coarser weave, and it is easier for little unaccustomed fingers to force the needle through the material.

Annalu seemed to like making the stitches

pretty well, for it really showed her how much she had learned in her practice. All the stitches she had learned were made on the unbleached muslin without any guide. At first she started by creasing the pieces and following the creased lines, but soon found she could make nice even stitches without the creases.

The real test of what she had learned came in doing the next work her mother laid out for her.

On pieces of muslin cut four inches by six inches, much finer than the unbleached muslin, she traced with lead-pencil, perfect circles and squares, and also a cross and a star, and with the colored cotton all the stitches were used in following the pencil outlines of the designs.

In the square and the circle, the outline would be made in the basting stitch, then inside of the square and right next to the basting stitch, in another colored thread, would come the uneven basting, and this would be followed by the running stitch, always using a thread of a different color, and using the last row as a guide for the new row.

Working towards the centre within the square or circle, whichever is used, gives a very pretty

effect when finished. Some of Annalu's best work was pressed out, and with these samples several pages were added to her portfolio.

CHAPTER III

NEEDLE BOOK

Annalu was delighted with the needle book she had made, but she would not want every one to know how really proud she was when it brought such a handsome price at the church fair, where, with not a little fear and trembling, she had carried it as her contribution, because it had been made from an old blue, flowered brocade, concealed for a long time, no doubt, in the aforementioned treasure trunk. Light blue ribbon closed the book over the cream colored flannel, the edges of which were worked with light blue floss.

This same needle book can be made from flowered cretonne, or any soft woolen or silk material, in the following way:

Prepare four circles, three and three-quarters inches across, cut from cardboard, four circles four and one-fourth inches across cut from

cretonne, or material selected, one circle three inches across cut from flannel, and one circle two and one-half inches across cut from flannel. A half-yard of ribbon a quarter of an inch wide, the shade to match the flowers in the cretonne, if cretonne is used, is also needed.

Thread a needle with number thirty cotton, making a knot in the end of the thread. Take a circle of material, being very careful not to pull it out of shape, making a fine running stitch about a quarter of an inch from the edge all around the circle, take the circle of cardboard, lay on the wrong side of circle of material, and draw the thread so as to make the material fit the cardboard nicely.

Take two or three stitches in the last running stitch made to hold the thread tight, take long stitches back and forward across the cardboard to hold the material smooth, fasten the end of thread, cover the other three circles of cardboard in the same way.

Next take two covered circles and lay the two wrong sides together and overhand them.

This overhanding was a new stitch to Annalu, but as she was now able to use her needle skilfully, it was easy for her to do it.

To overhand, hold the two circles near the edge between the thumb and first finger of the left hand, using the second finger with the thumb to hold the work in place. Pull the thread through the edge of upper circle, leaving a half-inch end to the thread, put the needle through the edge of second circle, turn end of thread towards the left and the first two or three stitches take over it.

Working from the right to the left, take stitches through the edges of both circles. Carry the thread over and point the needle in towards the body each time. Do not draw the stitches tight. Overhand all around the edges and fasten the end of thread by sewing back over the last few stitches. If new thread has to be taken before finishing the circle be sure and leave an end and sew it under the next few stitches.

Join the other two circles in the same way; this makes two circles covered on both sides. Next lay the two circles side by side so the two edges meet.

Take the ribbon and place it across the centre of circles, leaving the ends of ribbon extending an equal distance from the edge of each circle.

Pin the ribbon across the circles in a straight line, and tack it to the circles with three or four back stitches, first on the edge of the circles, and then in two places on each circle, equal distances apart. This gives space for three packages of needles on each side.

Next take the two circles of flannel, and with twist to match make the blanket stitch, that was used on the edge of the sample, all around the edges of the flannel. Lay the smaller circle of flannel on top of the larger one, with the edges meeting at one side, and tack to the ribbon, where the two larger circles are joined. These flannel circles are for the loose needles.

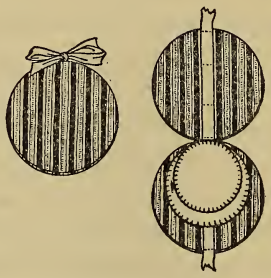
The overhand stitch is used for sewing flat seams that will not show very much, as in underclothing, table and bed linens, sewing on laces, and patching, or on special occasions in binding two surfaces together, as in the needle book.

The picture shows the needle book open, and how it looks when closed. Tying the ends of the ribbon in a bow keeps the book closed.

The following Saturday afternoon Annalu went to the birthday party of one of her little school friends, whose name was Jane Brown. Jane was a very active child — in fact people

sometimes were so unkind as to call her a " tom-boy " because of her fondness for running races and climbing trees and doing other things in which the boys excel.

Just a few weeks before this party Jane had



Closed Open

THE NEEDLE BOOK

fallen from a tree into which she had climbed, despite the protests of her friends, and sprained her ankle. It was, of course, impossible for her to move about, so instead of having the usual birthday party with romping games, Jane's mother decided not to invite any little boys, who always get so restless if asked to sit still, but to invite only girls and request them to bring something to sew.

If all the little girls sat down and sewed,

Jane's thoughtful mother knew that her lively little daughter would not notice her own captivity so much — for Jane was really a captive to her chair.

When Annalu learned that Jane's party was to be a " sewing bee " she " thanked her stars," as the saying goes, and also thanked her mother, because she had learned to sew a little. When she arrived at Jane's house, rather a long distance away, she found most of the other guests there and already at work.

Some of them were knitting, which is much easier than sewing for most people, and nearly every girl had a pretty bag, which she kept her work in, when not using it. But Annalu, who brought her newly finished needle book, was the only little girl there who had so pretty and convenient an article, and she was the centre of admiration among her schoolmates.

Each girl immediately determined to make a needle book for herself. Annalu's was well made and attractive and she spent most of the time instructing two of the other girls how to make one. So impatient were they to start, after seeing Annalu's, that Jane's mother offered to give them the material.

Later on, when the little girls filed into the dining room for the refreshments, Annalu's needle book, which was still being passed from one girl to another for examination, received as much attention almost as Jane's birthday cake, with its thick pink frosting, and lighted with candles, which occupied the centre of the table.

As Annalu was walking home, very happy indeed because of the pleasant things said of her work, she never gave a single thought to the irksome practice hours when she had learned to make the stitches, and she looked forward with great eagerness to her next lesson.

Her mother was delighted when she learned of the praise her little girl's needle book had received and she smiled happily to herself in thinking of how wise she had been in deciding to teach Annalu to sew, when the rewards of her labor made the child so joyful.

CHAPTER IV

HEMMING

Up to now all the sewing had been done on one thickness of material, with the exception of the overhanding in the needle book. In this new work to be taken up, sewing a folded edge against another thickness of material would be considered, for that is what hemming really is.

Annalu's mother said that, after learning the simple stitches, hemming was one of the first things a seamstress had to learn, and not only a seamstress, but every good housewife should know how to hem. Before there were so many inventions to do the work that the hands had been doing, many hours of the housewife's time were spent in work that could be done just as well by machinery. But fine hand work on household linen, has always been a mark of refinement. Annalu was shown some of the beau-

tiful hemmed towels her mother had done when she was young.

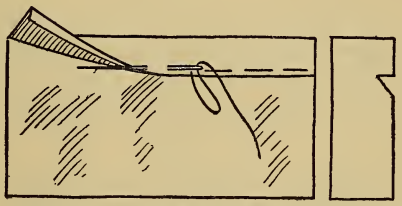
In those days it was part of a girl's training to prepare all the linen she needed to set up a household all her own, and piece by piece, as they were finished, they were laid away in a cedar chest, between folds of blue paper scented with lavender or orris root.

When Annalu looked at her mother's fine hemming, she thought she would never be able to make such even stitches, but they did not begin on fine linen at once. She learned to hem on very coarse muslin with colored thread at first, until she knew just how to take the stitches, so she could see them and not strain her eyes. But she prepared the hem and made the stitch just the same as on fine material.

The hem was made an inch deep on a piece of coarse muslin cut five and a half inches wide and four inches deep.

To get the hem ready for sewing is just as important as being able to do fine stitches. Every part of the hem has to be measured to get it even; to do this a piece of cardboard is prepared which is called a marker. This is the way to make it:

Cut a piece of cardboard one inch wide and three inches long. See that the edge is perfectly straight. Decide how wide the hem is to be, cut a notch the width of the hem, away



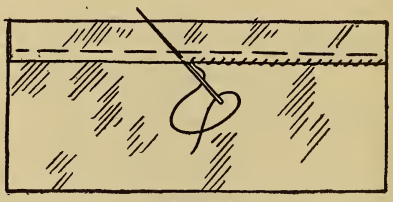
TURNING AND BASTING HEM GUIDE FOR TURNING HEM

from the end; that is, if the hem is to be an inch wide, make a notch an inch from the end of the cardboard.

On the long side of the muslin strip turn in the raw edge one eighth of an inch, and crease with the thumb nail; next with the marker notched for an inch hem, lay the end of the marker on the turned-in edge, and turn up hem just where the straight side of the notch comes on the muslin.

Crease along this second turning and baste this turned-in edge against the lower side with an even basting stitch. Fill the needle with

number seventy thread; do not make a knot, but fasten the end by passing the needle under the fold and taking the first few stitches over it. Hold the material over the first finger of the



HEMMING

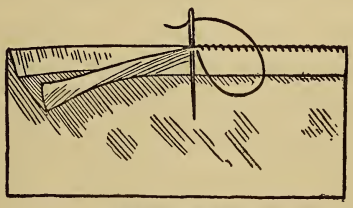
left hand, with the edge of hem away from the body, and the turned-in edge on the upper side.

Take a slanting stitch, first through the material under the hem, then up through the fold, catching the very edge as the needle comes out; draw the needle out to the end of the thread; take another stitch in the same way. Work towards the left and make the stitches as small and even as possible, and equidistant from each other.

After this was finished and pressed, and put in the portfolio, it filled only half of the page, so Annalu's mother said that they would make

a sample of the French hem, for the lower half of the page.

In this, a narrow hem is turned down just the same as in a plain hem; then, on a line with the first fold of the hem, turn back to the right side of the material and crease. With the needle and thread overhand in the same way as when making the needle book. When this is properly done, a small up-and-down stitch is seen on the



FRENCH HEM

right side and a slanting stitch shows on the wrong side.

This stitch is used in hemming table cloths, napkins, and dish towels, as the hem does not wash out so easily and it irons out flat and smooth.

It was not very long afterwards that Annalu was drying dishes with a towel hemmed by herself. These towels were cut three quarters of a

yard long and a half-inch hem turned in, and finished with a French hem.

Through the thoughtfulness of this little girl's mother, besides learning about sewing she was able to help some one else less fortunate than herself.

Sometimes she accompanied her mother on shopping trips in a near-by city. On one of the most crowded thoroughfares, there was an old woman always standing with a basket in which there were a number of articles for sale, such as pins and needles, pencils, and sometimes something she had made herself.

On one occasion she had a number of holders, for in every well organized kitchen will be found just such holders for lifting pots and covers.

But every one does not have them covered with a neat little envelope that can be slipped off and laundered. So Annalu's mother had the happy thought of making a sample of this case and giving it to this old woman, so she would know how to make them herself to sell.

Soon after, Annalu, who went to the city with a friend of her mother's, was hurrying to the store for some thread which her mother needed for a very special dress on which she was work-

ing. She noticed three ladies, talking and smiling, around the old woman who sold fancy articles at the corner.

Annalu, although she was in a hurry, lingered a moment to see the cause of the smiles, because she was naturally interested in this woman. Approaching closer she saw that each of the ladies was purchasing one of the colored holders and that each was congratulating the seller upon the attractive appearance and the utility of the article.

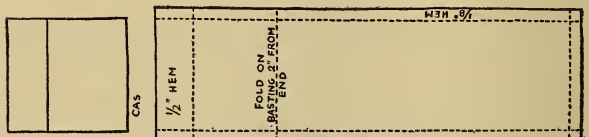
The old lady looked up from counting change and noticing Annalu's interested face, recognized her as the child whose mother had taught her how to make the covers.

She was too busy with her customers to stop and say anything to Annalu, and indeed Annalu was already edging away, for, having satisfied her curiosity, she realized that she should complete her errand. But the old woman gave the little girl a smile and a look of understanding which said as plainly as words could do, "I thank you."

Annalu sped on her way to the store for the thread. And returning home she felt the same glow of satisfaction as on the day she returned

from Jane's party, when her needle book had been so greatly admired. Only she felt even happier for some reason or other. After thinking about it for a little while she decided that while the needle book had brought pleasure to herself, the covers had made another happy. And so she discovered that there is more joy in doing for others than in doing for oneself.

When Annalu returned home with the thread, she told her mother of the experience, and how



she felt about it and the mother again smiled her wise smile, and said to herself that Annalu was learning more than sewing stitches these days.

This is how the case is made:

Cut a straight piece of gingham fourteen and a half inches long, by five and a quarter inches wide.

On the two long sides turn in the raw edges an eighth of an inch, and then turn in an eighth

of an inch again. Baste and hem down. On one short side make an eighth of an inch hem the same as on the two long sides.

On the other short side make a half-inch hem by first turning the raw edge in an eighth of an inch. From the end with the half-inch hem measure up two inches on each long side and crease; on the crease run a basting thread.

Fold the end with the eighth of an inch hem up to the line of basting, so the wrong side of the hemming is on the inside, and overhand the edges together, on both sides of cover; this leaves a flap of two inches. Fold this two-inch flap down on the line of basting, which makes a little case five inches square, in which to slip the pot holder to keep it clean.

CHAPTER V

THE FIRST APRON

ANNALU had always worn pinafores made by her mother, but in washing dishes, a privilege she sometimes enjoyed was to have her mother's apron tied around her neck, and belted in at the waist line, by crossing the strings in the back, and bringing them forward and tying them in the front. Now, however, she was to wear an apron cut out, and every stitch put in, by herself. Of course as this was her first apron it was made in the simplest way. When this was finished she made her first long hem, learned to gather, and sew on a band. This is an easy way to make an apron.

From a yard of percale, either striped or figured, cut a piece twenty inches long and twenty-four inches wide. Cut another straight piece of the same material two inches wide and twenty-seven inches long.

On the sides measuring twenty inches long, turn up a quarter of an inch hem, first turning in the raw edge an eighth of an inch, and hem down, with number sixty white thread. On one of the other raw edges turn up a two-inch hem, first turning in the raw edge a quarter of an inch.

THE FIRST APRON

Be sure to have all the hems turned up on the same side. Let the side with the broad hem be the bottom of the apron. In the top of the apron put two gathering strings in the following way:

Fill the needle with number fifty thread, sixteen inches long, knot the end; a quarter of an inch from the top of the apron take a few threads of the material on needle and skip twice as many threads before putting needle in material for another stitch. Take several stitches on needle before drawing thread through, being careful not to take a back stitch, as this would prevent the gathers from sliding easily on the thread. Sew across top of apron in a straight line, unthread needle and knot the end of thread. This is the way to gather:

Make a second row of gathers a quarter of an inch away from the first row, knot the threads and, taking the ends of the threads, draw up to fourteen inches. Put a pin in the last gathering stitch and twist the ends around so they will not slip.

It is better to be very particular to mark the

THE WAY TO GATHER

gathers when putting them on the band. Divide the top of apron in half, and mark with two or three stitches in black thread, using running stitches going from top of apron towards the bottom.

Fold the two inch band in half and mark with black thread the same way; measure from the marking seven inches each way on the band, and mark with the black thread at the end of seven inches.

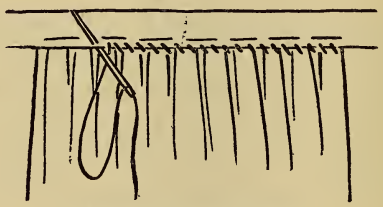
Next lay the gathered edge of the apron against the raw edge of the narrow strip, making the centre of the gathered edge of the apron meet the centre of the raw edge of the narrow strip. Tack with a few stitches, have the sides of the gathered edge meet the other two markings of black thread on the narrow strip, and tack near the edge.

Baste the gathered edge to the band by holding over the first fingers of the left hand, and keep in place with the thumb. Have the wrong side of gathers on top, and the straight band on the bottom, and with the point of the needle pull the gathers down even, along the band.

Sew with the stitching stitch, or back stitch the gathers to the band a quarter of an inch from the edge.

Crease the other raw edge of the band down an eighth of an inch and fold over, letting the edge just cover the stitching of the gathers, being sure that the middle of the upper edge of the strip comes to the middle of the gathers. Pin and baste. Take out all colored markings before sewing firmly, as they might discolor the material in washing.

Finish turning in the raw edges at the bottom of the band and baste. Next fold the ends in a quarter of an inch, and baste. Overhand the edges of the band all around to the gathers, hem across the band on the gathers and continue overhanding the rest of the band and edge. In hemming across the band be careful not to take



THE WAY TO FINISH BAND

the stitches all the way through, but just catch the needle in the gathers and the upper side of the band.

A quicker way to finish the band is with a running stitch, but this is not so strong and will not wear so well.

CHAPTER VI

THE DOLL'S PETTICOAT

It was a lovely thing to see Annalu's delight over the first skirt she made for her dolly, and to note the care with which she took every stitch. The making of this petticoat was of Annalu's own choosing before her mother had directed what should be taken up next, but this time Annalu was to say what she wanted to do, and the selection was decided more by Annalu finding a nice piece of cambric among the left overs in the sewing basket, than because her dolly was in actual need of a new petticoat. Of course she could have used longcloth, or muslin; both are good for underwear.

Her mother said a pattern would not be necessary as they would make it with only one seam, but they would go about it just as carefully as if the petticoat was to be Annalu's very own, only the seams would be shorter, and would not take so long to do.

So that the garment would not be too large or too small, and to obtain some idea of how to cut it, it was necessary to do some measuring of Miss Dolly, and with pencil and paper write each measurement down. This is how Annalu was directed to take the measurements:

See how large dolly is around the waist. Next measure from her waist down to her knees or as long as skirt is to be. This will be the length of skirt when finished; add to it one inch for a hem, and if it is decided to have tucks in the skirt, for every tuck, twice the size of the tuck should be allowed. The width around the bottom of skirt is made three times as large as the waist measurement. To cut the skirt the right size for dolly, Annalu, with the measurement she had taken, reasoned this way: if dolly measured eight and a half inches around the waist, six and a half inches from her waist to the knees, adding one inch for the hem, and one and a half inches for three tucks a quarter of an inch wide, the skirt should be cut nine inches long. Three times her waist measure would make the skirt twenty-five and a half inches wide. So a straight piece of material nine inches long and twenty-five and one half inches

wide was cut. Then a strip twice the length of the opening, and one inch wide, was cut for the placket.

For the band cut a strip nine inches long and one inch wide. To make, take the large piece of material first and lay the two short sides together, and baste half way up, and with number seventy cotton sew with a fine running stitch an eighth of an inch from the edge of the material. Sewing these two edges together is called plain seaming.

Take scissors and trim very close to the stitching, press the seam open with the thumb nail, and turn the two right sides together, so the line of the plain seaming is on the edge of the turning. Baste, and with the stitching stitch, sew, so as to cover the raw edges of the plain seam. This way of enclosing a plain seam in another seam is called French seaming.

The edges could also be joined with a hemmed fell. This is done in the following way: lay the edges together, let one edge come an eighth of an inch over the other edge, and join with a running stitch, open the seam out flat, and turn the wider edge over the other one, and crease down with the thumb nail; turn under the raw

edge of the wide side so as to cover the other edge. Baste, and with a fine stitch, hem down to the material underneath.

The large piece is now joined in a ring with an opening at the top. Calling the side with the seam on it the wrong side, hem the bottom on the wrong side by turning up the raw edge a quarter of an inch, and then one inch again. Baste and hem with a fine stitch.

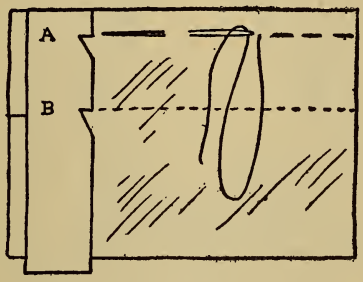
The skirt is now ready for the tucks. It is quite an art to get tucks arranged evenly, but there is a rule to go by. Tucks are just folds, stitched in the material a certain distance apart. It looks well to leave the width of a tuck between the hem and the first tuck.

If the tuck is a quarter of an inch wide, allow one quarter of an inch space between, and twice the width of the tuck for the fold, and one fourth of an inch for the tuck to fold down on. So the space to measure up from the top of the hem is three times the width of the tuck. Fold down on this line and stitch a quarter of an inch above this fold.

When there are two or three tucks to be put in, it is better to take a piece of cardboard and make a marker showing the measurement for

folding and the line for stitching and with this marker fold down the material for the tuck and baste along the line indicated for stitching.

Tucks made by hand are usually put in with a running stitch. After making the first tuck



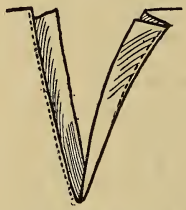
THE WAY TO MAKE A TUCK

A. Guide for Stitching Tuck.
B. Hem, or Last Tuck as Guide for next Tuck.

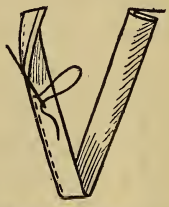
take out the basting stitch and use the stitching of the tuck to measure from for the second tuck, and so on with the third, and as many more as are needed.

With the tucks all in, the placket is the next to be made. Annalu made what is known as the continuous placket. Starting from the top of the opening, lay the raw edge of the straight piece cut for the placket, against the raw edge

of opening on the wrong side and baste. Stitch with a running stitch one eighth of an inch from the edge all around the opening.



SEWING STRIP TO EDGES OF OPENING FOR PLACKET

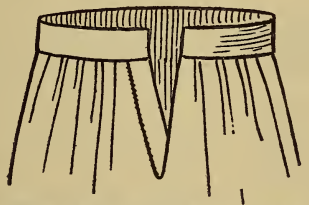


HEMMING STRAIGHT STRIP OPENING FOR PLACKET

At the bottom of the placket be careful not to draw the seam of the skirt. Crease down the other raw edge of the strip one eighth of an inch, and fold down on the lower edge just enough to cover the first stitching. Baste down and hem. In hemming catch only the turned in edge and one thickness of material underneath.

On the right hand side turn the folded edge under, on the skirt, the width of the fold and baste. At the bottom of the right hand side of the placket, back stitch the fold to the skirt. When the skirt is closed the fold on the left hand side of the placket extends under the right hand side.

After the placket is carefully put in the band can be attached. This was not entirely new to Annalu, as she had made her apron with a band. Divide the piece cut for the band, in half, and then in quarter again, and mark with bastings running across the short side. On each end of band mark the width of the placket with pins. Divide the skirt in half and quarter again, and mark. With two threads a little longer than the band, put two rows of gather-



THE FINISHED PLACKET AND BAND

ings in the top of the skirt. Pin the centre of the skirt to the centre of the band, pin the quarter markings of the skirt to the quarter markings of the band.

Draw the top of the skirt up to fit the band, and pin the end of the placket, on the right hand side, to the band where the pin is, and on the left hand side let the fold extend beyond

the place marked by the pin. This places the skirt perfectly even on the band, and allows the folded-in edge of the placket to lap over the extended edge.

In the front of the skirt push a few of the gathers towards the back, and pin along in several places, then starting from the end, baste along carefully.

Stroke the gathers down with the point of the needle, by starting where the gathering thread passes through the material, and drawing the point down through the gathers every few stitches. Turn in the raw edges of the ends, and along the upper side of band, and fold down on the gathers and baste all along the band and turn in the ends.

THE FINISHED SKIRT

Hem down, starting from the top of the end of the band, work across the gathers towards the other end. This practically finishes the skirt, all but the buttonhole and button. The tucks look much nicer if pressed with a hot iron.

Before the buttonhole could be worked in the

band of this nicely made skirt, some practice is needed to make a really good buttonhole.

But Annalu did not wait for the buttonhole to be finished before trying on the skirt. Her doll, a very pretty one with blonde hair and big blue eyes, looked very much "dressed up" in the bright new skirt.

"Dear me," said Mrs. Jones, one of the neighbors, who happened in just as Annalu was smoothing the skirt and propping up her doll where she could look out the window. "Dear me, I don't see, Mrs. Carter, how you ever find time to make doll's fixings for Annalu. Why, it's all I can do these days to keep the children in stockings and get their underclothes mended, without trying any fancy doings like that." She sniffed disapprovingly.

"But I didn't make that skirt," Annalu's mother hastened to assure the envious neighbor.

"Do you mean to tell me that you actually *bought* a doll's skirt for the child, hard times and all?" Mrs. Jones was frankly censorious now.

"Certainly *not*," replied Mrs. Carter, with dignity. "Annalu made that garment from some material we had in the house."

"Oh," murmured Mrs. Jones, and that was all she could think of to say. She glanced apologetically and admiringly, too, at Annalu, who was sitting at the window, somewhat embarrassed by her neighbor's mistake. Poor woman, she was probably thinking of her fly-away daughter, Molly, who was as much of a trial as Jane Brown and whose clothes were always in need of repair. And Molly hardly knew how to thread a needle!

Very soon afterwards Mrs. Jones got up to go home and there was a set, determined look about her mouth. When Annalu's mother closed the door after her visitor she looked at her little girl and said with a smile, "I think, Annalu, that there will be another student of sewing in this neighborhood very shortly."

Annalu gave a delighted little giggle and hugged her doll closer, quite disregarding the new skirt. And the doll, whose name, by the way, was Henrietta, seemed to smile right back at Annalu in gratitude for the new skirt.

Annalu could hardly wait until the next day to see Molly!

CHAPTER VII

THE BUTTONHOLE

Annalu with great dexterity applied herself to developing a buttonhole that was very artistic and beautiful when finished. This is not an easy thing to do, but she smilingly approached the hardest task with the determination to do her very best and not be fretful and discouraged if everything didn't just go right at first. For practice in working the buttonhole she prepared a piece of coarse muslin eight inches long and three inches wide.

"Turn in the raw edges and baste together, then sew with a running stitch. This is the material on which the different steps are shown," said Mrs. Carter and gave Annalu the following directions:

Mark with pins five places one and a half inches apart, and an equal distance from either side. Baste all around the pins and far enough

away to give room enough to work the buttonhole. This basting keeps the two thicknesses of material from slipping.

On the straight thread of the material cut a slash on the place marked by the first pin, the width the buttonhole is to be made. The first slash is left to show how to cut the buttonhole.

In the second marking cut another slash the same size, and show how the corners are stayed by barring the edges.

In the third place, after the slash is made, and the corners barred, the next step is shown in overcasting the raw edges to keep from pulling out in working.

The fourth hole shows the buttonhole worked on one side and how to work the corner, and the last slash is for finishing the buttonhole.

To work this buttonhole, begin by holding the slash in the material over the first finger of the left hand, and with a piece of thread long enough to finish the buttonhole without taking new thread (use number thirty cotton, and a needle not too coarse), strengthen the slash by taking a horizontal stitch across one end. Take another stitch right on top of the last one, carry the thread across to the other corner, and take

two stitches the same as in the first corner, and carry the thread back to the first corner again.

This process is called barring.

From here overcast around the cut edges, always working toward the left, and finishing at the corner from which the overcasting was started. The overcasting should not be any deeper than one eighth of an inch.

Bring the needle through to the right side just below where the last overcasting stitch was

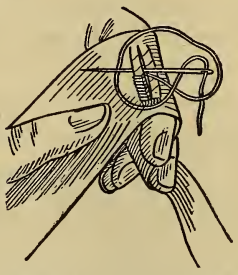
CORRECT POSITION OF THE NEEDLE IN PEARLING FOR BUTTONHOLE

taken, run in through the slash, and bring it up in the hole where the last stitch was taken, do not draw the needle out, but throw the double thread at the eye of the needle, around to the left, and under the point of the needle, draw the needle through the little loop just made and straight up from the slash.

This loop is called the *pearl*, and should lay right on the cut edge of the slash.

Do not draw the stitch too tight, or it will pucker the material, and make the buttonhole uneven. Repeat this pearling until the side is finished.

At the end take a few slanting stitches, spreading them out at the bottom, so as to round



THE WAY TO HOLD THE MATERIAL FOR MAKING BUTTONHOLE

the corner nicely, and turn the work on the finger, and continue on the other side as in the beginning.

When the other end is reached, finish by taking three little stitches across, and exactly on top of each other, and work blanket stitches on top of these, very close together.

Fasten the thread by running it back under the stitches on the wrong side.

This sample was nicely pressed out, and put in the portfolio, and Annalu felt, as she looked at the nice even stitches in the buttonhole, that she was well repaid for her patience in learning to make it.

As Annalu finished the pressing she heard a knock on the door, and running to open it she almost collided with Molly Jones, who was so anxious to see her that she did not wait to have her knock answered, but walked in.

In one hand Molly held a doll — a small, dark-haired doll neither so neat nor so pretty as Annalu's Henrietta — and in the other a big work basket.

"My mother says that Annalu is learning how to sew, and can make doll's clothes," began Molly, speaking very rapidly, for Molly was one of those little girls who do everything rapidly, and present a flustered appearance on all occasions.

"Oh, I am, Molly," cried Annalu, "and it's lots of fun, too. See this. I've just been practising buttonholes."

"Buttonholes," said Molly, with awe in her

voice. "Why, I thought they were so hard that only ladies could do them."

"Well, they aren't very easy," Annalu admitted cheerfully, "but you must learn the other stitches first."

"I guess I *know* I must," said Molly ruefully. "My mother said if you could do such nice work in sewing and you two years younger than I am, I must learn and keep my things mended. But she said she would give me some bright material for doll's clothes, too, when I learned. So I came over to see if Annalu could teach me, or if I could take lessons when she does."

"Certainly, you may," said Mrs. Carter cordially. "I know that your mother, with so large a family" (the Jones children were seven in number) "has very little time to teach you, and it will be more agreeable for Annalu to have another little pupil working with her. Then you can profit by each other's mistakes."

Molly looked very pleased, because, for all she was such a hoydenish girl and not very neat in her appearance, she always wanted to look nice and to have accomplishments. Indeed, she admired Annalu very much for her spick-

and-span ways, although Annalu was younger and naturally did not expect much attention from an older girl.

"But," she said, after a moment's reflection, "I can't start with Annalu now, can I, because she is so much farther along than I."

Here Annalu broke in. "Oh, mother, let me teach Molly the stitches I have learned."

"Very well," agreed Mrs. Carter. "I suppose it's only natural that the pupil should want to play teacher for a while. It will give Annalu a good review and as I am very busy with my own work just now I think I can postpone new lessons until Molly catches up."

Now Annalu really had a much more difficult task in teaching Molly than Mrs. Carter had had in teaching Annalu. But Molly was fired with ambition, and although she was not as deft with her fingers as her chum, she was so very industrious that Annalu did not find her teacher's work too wearing.

The girls worked several afternoons together, being careful not to tire themselves by sitting too long in one position or working after the light began to grow dim. Mrs. Carter helped them frequently, busy as she was. In a much

shorter time than any one would have thought Molly had "caught up" with Annalu, for she was quick to learn, once she made up her mind to work hard. When she finally brought her buttonhole sample to her mother for approval Mrs. Jones' delight was unbounded.

Hangers and Fasteners

After the buttonhole was mastered time was taken for consideration of all the kinds of fasteners and hangers that are used on garments. A strip was prepared, one for Annalu and one for Molly, as for making the buttonholes, and starting from the top these different things were arranged on the sample. This interesting sample was made in the following way.

At the top of the strip, the button was sewed on first. Buttons are always sewed through two thicknesses of material, so that they will not pull out.

Thread the needle with number fifty cotton, double the thread and make a knot, from the right side, run the needle to the wrong side, and bring it back to the right side, and up through the hole in the button, run it down through

another hole diagonally across from the hole the needle came up through. Slip a pin under the thread on the right side and sew the stitches over this pin.

Come up through another hole and go down in the hole diagonally across, take out pin, carry the thread back to the wrong side, and come up to the right side again. Do not pass through a hole, but wrap the thread three or four times around the stitches between the material and the button, to make a stem, and fasten the thread under the button with three slanting stitches.

The Blind Eye

The second on the sampler was the blind eye. Blind eyes are used in place of the ordinary eyes, so the metal will not show.

With a double thread and a knot in the end, bring the needle up to the right side of material, take a stitch one quarter of an inch long, and push the needle back to the wrong side, and up in the same place the last stitch was taken. Take two such stitches right over the first one. This makes a bar one quarter of an inch long.

Hold the threads down with the left thumb,

start from the end of the bar, put the needle under the bar and over the thread, as in a buttonhole, and draw the thread up. Cover the entire bar with these stitches, putting the stitches close together. Fasten the thread on the wrong side. For practice make three of these loops in a row.

Eyelets

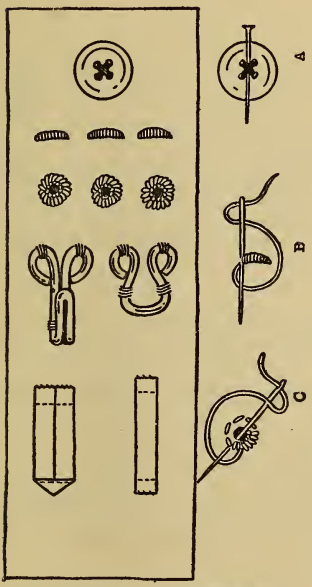
The next to be made are eyelets. Eyelets are used for putting ribbon through, or for putting the shanks of buttons through, so the buttons can be removed when washing the garment without spoiling the buttons. This pleased Molly, whose buttons used to be missing so often.

With a stiletto make a round hole in the material, and placing the material over the first finger of the left hand, outline the hole with running stitches, and with stitches very close together overcast the edge of the hole.

Hooks and Eyes

On the sampler the first way of sewing the hooks and eyes on is shown, but in placing the

hook on a garment it should be placed a little way in from the edge of the joining, so the opening will not gap, and the eye is covered.



HANGERS AND FASTENERS
A. Sewing in Button
B. Working Blind Eye
C. Making Eyelet

If the eye is placed on the edge of joining it can be fastened more easily.

With number fifty thread, sew the eye with three or four overhand stitches in the rings and over the side of the eye.

The hook is sewed with the same stitch, in the rings. Take several stitches across the hook just at the bend. Fasten the thread on the wrong side by taking two or three stitches on top of each other. Hooks and eyes are sometimes sewed on with a

buttonhole stitch, by holding the hook or eye against the material and buttonholing them down.

The Flat Loop

At the bottom of the sampler was shown how to make a flat loop. With a piece of tape two and a half inches long turn down both ends a half inch, place the tape on the sampler and stitch the ends to the material with a hemming stitch. Then back stitch a quarter of an inch down from the ends.

The Folded Loop

In the space the other side of the flat loop was shown how to make a folded loop.

Take a piece of tape a half-inch wide, and five inches long. Fold in half, and overhand the two edges together on side a half-inch down from the fold.

Open out the fold so that the overhanded sides form a point at one side of the fold, and the overhanded edges lay flat side by side. Close the top of the little pocket formed, by back stitching down to the lower side.

Turn in the raw edges of the hanger a quarter

of an inch, and hem down to the sampler; hem down the sides one half an inch, and back stitch across to the other side and finish hemming to the turned-in edge.

This loop folded to a point is always used when anything is to hang flat against the wall, such as wall pockets for keeping dusters in, and the little pockets made for the kitchen, for milk checks and memorandums.

These last loops put on finished the sample, which was mounted on a leaf and added to the portfolio. Annalu had helped Molly on her portfolio and both little girls were much pleased to have these specimens of their handiwork to show to their other friends.

CHAPTER VIII

TALK ON TEXTILES

Very interesting were the talks Annalu and her mother had about clothing, and materials used in sewing. Many hours were spent in reading the wonderful books written for children. These she would journey to the Library to obtain, often with Molly. Until she was old enough to understand the stories her mother told her and read a great many books for herself, she thought as do all other little girls, that there had always been just such beautiful fabrics as are seen to-day, and always the large mills and factories to make them.

But in their reading and talks together she learned that in the dim ages of the past, little girls did not sew. Man first protected himself from the cold with skins of animals, and later on, in warmer climates, the women wove fibres and grasses together, by first twisting them,

and gradually inventing other ways of making the strands hold together, and afterward fashioning them into the crudest kinds of garments, with sharp thorns for needles and the sinews of animals for thread. It was a long time before people really knew how to sew.

Later on garments woven from cloth made from different kinds of material were used. This was made possible by the invention of the spinning-wheel, and later on the loom, run by machinery. To-day this is so wonderful that it seems like magic, the way it works out all the beautiful materials and patterns, just by touching a button, or putting a bar in motion.

These and many more marvelous stories can be found in books just waiting to be read by some small person who wants to know about nature, man, and wonderful things that have happened since the world began.

Many little boys and girls are interested in stories of mythology, or about the habits of birds and animals, but to Annalu's enterprising mind, stories bearing on the discoveries and inventions for home life were most interesting. From these sources of reading she gained a wealth of knowledge about the materials used

in every-day wear, which was valuable and instructive.

Some of these important and interesting things to remember in the art of sewing can be told in a brief way.

All cloth is woven from yarns, made from animal or vegetable fibre.

Cotton comes from the cotton plant, and is cheap because it is raised in large quantities in the United States. It is used for weaving calico, cambric, long-cloth, gingham and all material of this kind.

Linen, the oldest known cloth, comes from the flax plant, the best grades of which are grown in Europe.

The real difference between cotton and linen is in the yarns. Cotton has a round twisted fibre, while the linen thread is made from a stiff and straight fibre. Linen has a nice glossy surface and is cool and soft to the touch. It is mostly used for tablecloths, napkins, and towels.

The hair from the backs of sheep, goats, and some other animals is used for making the wool yarns, which are again woven into cloth for dresses, outside garments, and underclothing, because it is light in weight, and very warm.

When the wool fibre is many times enlarged, one can see, it is made up of little tiny scales, and because of this cloth made from wool yarn will shrink when washed, especially if put in very hot water.

Silk is made from the cocoon of the silk worm. Many books have been written on the interesting worm that weaves a single fibre, sometimes three thousand feet long, in which to enclose itself.

The silk yarn has a finer lustre than cotton, wool or linen, and it takes the dye easier, but because of the great care in raising the worm, and the many processes of getting the silk ready for weaving, it is one of the most expensive fabrics used for clothing.

Weaving is passing threads over and under other threads. One set is called the *woof*, and the other set is called the *warp*. These threads are held in place by means of a frame called the loom. This can be very small and used by hand, or very large, run by steam or electricity.

The *warp* threads run up and down, and are as long as the piece of cloth is to be.

The *woof* threads run back and forward across the warp.

The *selvage* is where the woof's threads turn on the outer thread of the warp, to pass back and forth.

All the fastenings of threads should be made on one side of the cloth. The uneven places should be on this side, which is called the wrong side.

The way the warp threads run is called the lengthwise of the material, and from selvage to selvage is called the crosswise of the material.

The " up and down " of a garment is usually cut on the lengthwise fold of the material, as the warp threads are stronger than the woof.

With all these facts in mind about the weaving and the kinds of textiles made, it was easy for Annalu to recognize them. She and Molly hunted through her mother's scrap basket for pieces of different kinds of material and put them in their portfolios. Mrs. Carter thought that notching the edges all around the squares they cut, would make them look more attractive, and prevent the raw edges from fraying. At least three samples of different fabrics were pasted on each page, and a space was left on one side to write the name of each.

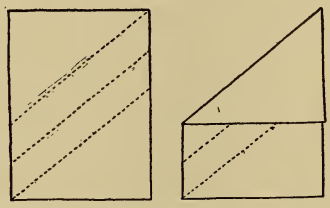
CHAPTER IX

BIAS STRIPS

Annalu had been busy straightening out her mother's supply box, where things had become somewhat tangled and upset. Mother had said everything must be folded up as though they were the most precious belongings, and Annalu was just finishing her task by winding up a piece of bias binding, which had become unfolded from the card. On her inquiry as to what it was used for, her mother explained " facing neck bands, or any curved edges." Facings cut on the bias " set " much better, she said, and she also went on to say what a blessing it was to the busy needlewoman, to have this binding, cut, joined, and the edges turned in, all by machinery, ready for use. Much time is saved. But this binding cannot be matched in every kind of material and color, so it is necessary to know how to cut and join bias strips to make binding.

First, there is the true bias, which is used for binding and trimming. This is obtained in the following way:

With a straight piece of material fold the corner of the raw edge of the woof threads down on the warp threads, crease and pin on the fold of the material. This forms a triangle. Cut along this crease. With a straight piece of



DOTTED LINES TO OBTAIN TRUE BIAS

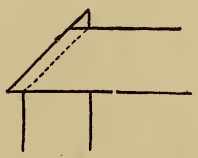
FOLDING MATERIAL FOR MARKING TRUE BIAS

paper mark the width the bias strip is to be, measure down from the cut edge of the material, and mark in several places, by pinning or marking with chalk, and with a ruler draw a line connecting the points. Cut along this, through both thicknesses of cloth.

If more bands are needed, repeat this process, measuring from cut edge each time.

To have a firm straight edge to fold in, it is important to join the bias strips carefully. Lay the two right sides together, so the two strips form a triangle, and the ends with a straight thread come together. Be sure to let the ends on both sides extend over the cut edge, the width of the seam taken. Join with a fine running stitch.

There is another kind of bias which is called the garment bias; so-called when the material is not cut on an exact diagonal of the warp and woof threads. This bias is used on seams in cutting garments, to take out the fullness around the waist and hips.



JOINING BIAS STRIP

To demonstrate how the bias band was cut and used, Annalu made a sample, and as it was neither wearable nor ornamental, her mother said they would just call it a specimen of her advancement in needle-craft and add it to her portfolio. Molly was ill at this time, so Annalu took the lesson alone.

She cut a straight piece of cambric five inches square and overcast the raw edges on three sides, leaving the fourth side to cut a continuous

placket, and also to show how to face the top with a bias strip. Next she folded the side of the square with the raw edge in half, creased and cut half way down the fold from the raw edge. Then she cut a straight piece of material twice the length of the slash, and laid the raw edges of the straight piece against the cut edges of the slash, and stitched all around (as in making the placket of her doll's skirt), and turned in and hemmed the other raw edges, thus making a continuous placket.

The top, instead of having the straight band, was finished with the bias strip. "Cut two bias strips one inch deep and three inches long," said Mrs. Carter, "and baste to top of both sides of the placket, on the right side of the material, and sew with a running stitch. Turn bias strip to the wrong side, crease down with the thumb nail, turn in the raw edge an eighth of an inch, baste and sew with a fine hemming stitch. On the raw ends of the bias strip turn and hem nicely." Annalu smiled slightly. As if she didn't always hem "nicely"!

After pressing with a warm iron, small holes were made in each side at the top with the scissors, and fastened to the page with brass clips.

Molly saw the finished product when Annalu brought her some candy she made, to cheer her up in her illness. And Molly was so disappointed to be behind even one lesson that Annalu went over the next Saturday afternoon and taught it to her!

CHAPTER X

THE CLOTHES-PIN BAG

The problem that faced Annalu, her mother and Molly, one bright morning as they were seated in Mrs. Carter's sunny sewing room was to make a practical household article, costing not more than twenty-five cents. In the Ladies' Aid, to which Mrs. Carter belonged, when lots were drawn to see what each member should contribute as her share to the fair to raise a fund for missionary work, this was the message that greeted the resourceful little woman as it came her turn to try her luck.

They finally decided to make a clothes-pin bag, and the decision was made through Annalu's suggestion. After several articles were discussed and rejected for one reason or another, and even a trip to the treasure trunk in the attic had not produced any favorable result, the little girl

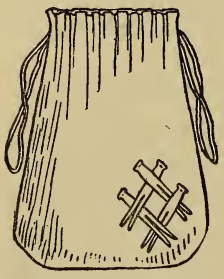
was inspired with the thought of the clothes-pin bag as she was taking down some clothes from the line and observed how easily she disposed of the pins in a bag they always used for this purpose. Her mother was delighted with the idea, especially as this was something her little daughter could do for her, and she said it could be made a little different from every other bag, by decorating it in an unusual way.

Though practical things are not always beautiful they can be attractive and sanitary, and for this reason the trio of workers decided to make the bag of heavy unbleached muslin, which launders well. The decoration was of turkey red denim, and when the last piece was stitched and the tape inserted in the neatly worked buttonholes, at the top, this mother thought she had a little girl to be proud of, and though the bag would cost so little, the pleasure they had in working it out together could not be purchased for a fortune. The bag was easily made according to the following directions.

Cut a piece of unbleached muslin or any coarse material, twenty-four and a half inches long, and nineteen and a quarter inches wide; divide the piece of material in half, on the cross-

wise fold, crease, and run a basting. Use this basting as the bottom of the bag. The next step is the decoration.

Take a clothes-pin and lay on a piece of paper and draw around it, cut out and use this for a pattern. Take the colored piece of material, any color that looks well with the muslin (Annalu used red), pin pattern on and cut out four pieces of material the shape of the pattern.



THE CLOTHES-PIN BAG

In the right hand corner, four inches up from the basting, and four inches in from the side, lay one of the colored patterns on the material, slanting away from the corner, pin to the muslin. Take the second piece and lay parallel with the first piece, and two inches away towards the centre of the bag, and pin. Take the third piece, lay at right angles, two inches in, across the first and under the second piece, and pin down on muslin. Take the last piece and lay parallel, two inches away from the third, slipping one end under the first piece and the other

end over the second piece; pin down and baste all the pieces firmly to the muslin.

With floss the same color as the cut pieces, or any contrasting color, sew to the muslin with the buttonhole stitch. Attaching one material to another in this way is called appliqué work. The decoration is done before making the bag, as it is easier to sew on the flat material.

To make the bag, fold on the basting thread, on the right side close the seams with the running stitch, turn to the wrong side and make a French seam by back stitching, two running stitches, and back stitching again; do this to the end of the seam.

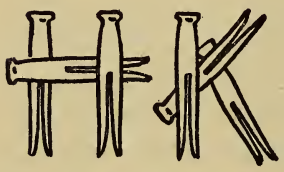
Turn in raw edges at top of bag one quarter of an inch, and turn in again one inch for a hem, baste, and with a very firm and strong thread hem down with stitches close together.

On the inside of the hem near the seam make a slash, a little larger than the tape, on both sides of the bag, but do not cut through both thicknesses of the material. Buttonhole for the tape to pass through.

Cut two strips of tape one yard long, with a bodkin run the tape through the buttonhole and all around the hem of the bag, and bring it out in

the same place from which it was started. Take the other piece of tape and insert in the other buttonhole on the opposite side and run all around the hem, and bring out in the same place from which it was started. Join the ends of tape by stitching together, letting the edge of one extend farther over the edge of the other, turn in the raw edge on the longer end, and hem down on the shorter edge. To close the bag pull the tapes out in opposite directions and this gathers the top in.

If a more elaborately decorated bag is wanted, enough pieces may be cut from the colored material to form letters and the word "clothes-pins" spelled out, or to establish ownership, the initials of the person for whom it was made could be formed from the colored pieces and buttonholed to the bag in any position the fancy might direct.



HOW TO MAKE INITIALS

Another pretty idea is to take flowered cretonne and cut out the flowers and buttonhole

them to the material. Cretonne used this way, makes pretty work bags, laundry bags, or stocking bags. Pretty little fancy work bags can be made by taking silk and using different colors of silk, cut in the shape of leaves, stars, and circles and buttonholed to the bag.

CHAPTER XI

THE LADIES' AID FAIR

The Ladies' Aid fair ran for two afternoons and evenings in the big white church which stood facing the village green, at the corner of the quiet street where Annalu Carter and her mother lived. It was held in the church parlors, which were very gaily decorated for the occasion, with bright pink crepe paper streamers alternating with green. There were also potted plants and palms and ferns to make the big room look pretty.

Each booth was in charge of two ladies, who had several little girls to help do up the bundles when articles were purchased, to run errands, make change and otherwise make themselves useful. The booth which Annalu's mother had been invited to take with Molly's mother, had a big sign which read, "Domestic Articles," and on the table covered over with more of the crinkly

crepe paper were displayed all the pretty things which had been contributed by the ladies who belonged to the Missionary Society.

Now it happened that Annalu's clothes-pin bag was the only article of its kind at the booth, as it seemed no one else had thought to make one. Although it was very pretty and certainly useful, the afternoon wore on, and while other things, not so pretty in the opinion of the industrious little girl who made the bag, sold very readily, no one seemed to want this clothes-pin bag.

During the sale both Annalu's mother and Molly's mother were called away to another booth for a moment, and Molly herself, always chosen to do the "running" because of her fleetness, had gone to the parsonage on an errand for the minister's wife. So Annalu was all alone, in charge of the booth.

The room was full of people, all talking and laughing at once, it seemed, and the picture of the surging crowd, moving about all the time, with groups, ever changing, in front of each booth, was indeed a gay one. And the people "behind the counter" were just as merry and happy as the "customers." All except Annalu.

So absorbed was she in what seemed the failure of her bag to attract a buyer, that she stood at her post with a very solemn little face.

"Oh, I wonder why nobody takes it," she said to herself, sadly, as she wrapped up the fifth dust cap she had sold since the fair started.

Just at this moment she looked up and was startled to find herself looking into the eyes of Mr. Jonathan Morgan Dale! Now you do not know, perhaps, who Mr. Jonathan Morgan Dale was. But if you were a little girl living in Centerville, where Annalu and Molly lived, you would know. Oh, dear, yes. For Mr. Jonathan Morgan Dale was the richest and most important person, not only in the village, but in the entire surrounding valley. He was the owner of the big mills where most of the men of the village worked, and where, indeed, Annalu's own dear father had worked in the happy days long ago, which she could not remember, when she and her mother had not lived alone.

Mr. Dale lived, all alone, in an enormous house at the top of Center Hill. He was called "eccentric" and though Annalu did not quite know what that word meant, she knew that Mr. Dale, though kind and generous, was gruff and

likely to speak sharply. "Crotchety" was what some of the old ladies in the village called him, yet they would always add, "but a better man never lived," remembering his many kindnesses to the poor, which he would never be thanked for, and about which he would never let any one talk to him.

"Good afternoon, sir," said Annalu politely, and somewhat feebly, too, because she was so surprised that she almost lost her voice. For Mr. Dale never attended such functions. He gave money to the Missionary Society whenever he was asked, in fact, as one of the ladies on the committee said, "It seems a shame to ask Mr. Dale — it's like taking advantage, because he never refuses." Annalu simply couldn't imagine what had brought him to the fair.

"Good afternoon, little lady," Mr. Dale was replying, while these thoughts were running through Annalu's head. "And, may I ask, are you in charge here?"

Mr. Dale had a deep gruff voice, which usually awed the village people, when he addressed them, so much that they lost their wits and could not give a sensible answer. But as the rich old gentleman, being a little deaf, bent down

to catch Annalu's reply, the little girl noticed his twinkly eyes, almost hidden under shaggy white brows, and there was nothing frightening about them at all. Indeed they seemed to be dancing with fun, just as Molly's always were, when, as her mother put it, she was "up to something."

So Annalu was not at all disturbed at the question. "Yes, sir, I am, just at present," she answered. And then, becoming very brave, she continued, "May I show you something in useful domestic articles?"

Annalu knew, of course, that Mr. Dale's beautifully furnished house must be plentifully supplied with domestic articles of all kinds, but she didn't stop to think of that. It was her business to sell her goods, and Mr. Dale must want something, or why did he come?

Mr. Dale began to look over the various articles, pushing each aside as he finished examining it. "Pretty, very pretty," he would say of some, and others he would pass by with "U-um-m" as though he had no very high opinion of them.

Annalu had forgotten all about her clothespin bag, so intent had she been on her opportu-

nity of "waiting on" the great Mr. Jonathan Morgan Dale. She would never have dared to call his attention to her own work.

But she didn't have to. Attracted by the bright red decorations on the bag, perhaps, or maybe because it was the only article of its kind there, the old gentleman noticed it and took it up in his hands.

"What is this for?" he asked.

"To keep the clothes-pins in, when you go out to hang up the wash on the line," said Annalu, with some excitement, never stopping to think that very probably Mr. Dale, never in his long and varied life, had had occasion to hang up the wash on the line!

"Indeed," cried the old gentleman, in his usual deep voice. You would think, to hear him, that he was actually scolding Annalu. "And a very good thing, I should say. Mary always stuffs hers in her apron pockets, and spills most of them before she gets to the line. I never *did* believe in scattering the contents of one's pockets carelessly," he added, with a quizzical smile at Annalu. She was not too excited to realize that he was aiming a little joke at himself, for though he was generous with good causes he

frowned heartily on extravagance, and would never spend his money for foolishness, so that he was considered "close" by people who were not thrifty, and he never scattered the money in his pockets for frivolity.

While Annalu was wondering what reply she would make to his joking remark, she noticed that the old gentleman was peering at the tag attached to the bag, on which the price was marked.

"It costs twenty-five cents, sir," said Annalu, her cheeks very red. She was just as embarrassed as though old Mr. Dale knew who had made the bag. Then gathering all her courage she said, "Perhaps Mary wouldn't scatter the contents of her pockets if she had a bag like that."

"Upon my soul, little lady," Mr. Dale returned, "I think you would like to sell the article to me." And he laughed heartily, as though it were a great joke that Annalu, saleswoman at the domestic booth, should want to sell him something! "Perhaps your mother made it," he added, smiling.

Poor Annalu turned very, very red. It seemed as though she must tell him that she

made the bag, and she didn't want to at all.

The old gentleman, noticing the little girl's confusion, but not guessing, of course, the cause of it, thought he would tease her a bit more, so he said:

"But perhaps your mother didn't make it. Perhaps you made it yourself!" and laughed louder than ever at what he thought was a great joke.

"I did, sir," said Annalu, very faintly.

"What's that, what's that you say?" cried the old gentleman.

"I said 'I did, sir,'" repeated Annalu, still more faintly.

"Well, upon my soul," roared the old gentleman. "Upon my soul" was his favorite expression and he always roared when he was excited. "Upon my soul, I didn't know they taught youngsters such sensible things, nowadays." Like many old gentlemen, Mr. Dale had the impression that little boys and girls were not brought up properly at all since he had been a little boy.

He examined the bag very carefully. "Who taught you how to sew?" he asked.

"My mother," replied Annalu.

"Um-m," said Mr. Dale. "Sensible woman, *very* sensible woman. This bag is finely made." Annalu thought at first that a rich old gentleman wouldn't know whether a bag was finely made or not, but in his younger days Mr. Dale had not been rich and no doubt his own mother had made clothes-pin bags.

"I will take it for Mary," he said, referring to his housekeeper, who scattered the clothes-pins from her apron pocket. And he handed Annalu a crisp new ten dollar bill.

Annalu's delight at having sold the bag to such an important man faded a bit, and she said:

"Oh, thank you, Mr. Dale, but I'm afraid you will have to wait while I get your change. I haven't got enough money to change such a big bill."

Mr. Dale glared at Annalu. "No change, no change, no change," he said, testily. He was always testy when caught in a generous deed. "Keep the money, and give it to the Missionary Society."

And stuffing the bag in the pocket of his big coat, he stamped quickly out of the room. Annalu had had no time to offer to do up the

bundle. She hadn't even had time to say "Thank you," so quickly did he disappear.

Annalu's mother and Molly's mother, returning from the other booth, came upon Annalu standing stock still, her mouth open and clutching the ten dollar bill tightly in her fist. Her eyes were wide open and they were shining with pleasure.

"Good gracious, Annalu," said Mrs. Carter, curiously, "what ever are you doing? I declare, you look as if you had found that bill and feared somebody was going to take it away from you."

"Well," said Annalu with a little giggle which she could not keep back, "I as good as found it." And she told the two astonished ladies the whole story.

"Jonathan Morgan Dale paid ten dollars for something he could have bought for twenty-five cents?" demanded Mrs. Jones, who was one of those who didn't know the old gentleman, and thought him stingy. "If I didn't see the money with my own eyes I'd *never* believe it."

Mrs. Carter smiled gently. She was very proud of Annalu and she didn't want to show it too much. "I'd take the money to the minister,

dear," she said, " and tell him how you got it."

Annalu did. Rev. Mr. Berry was no less surprised than delighted when he heard that Mr. Dale had attended a fair held in his church, and he complimented Annalu very heartily on the skill in sewing which had attracted the attention of the town's chief citizen, and led to so welcome a gift for the Missionary Society.

Annalu was very proud and happy as she walked home with her mother from the fair.

" Do you *always* have such fun out of knowing how to do things? " she asked her mother.

" Well," said Mrs. Carter, a bit puzzled, " I can't say that every accomplishment will bring a ten dollar bill so easily, but I can safely promise you that you will be the better off for every bit of useful knowledge you obtain. ' Knowledge is power,' you know, according to the old saying."

Annalu laughed happily as she skipped ahead, and opened the gate for her mother. " It certainly was to-night, mamma," she said. " It was ten whole dollars worth of power."

CHAPTER XII

THE CARD TABLE COVER

Annalu had a dear friend in a lady across the way. She had known her as long as the little girl could remember, and had been in the habit of spending some of her play time in the quiet street where they both lived. Many times she had been invited into Miss Jasper's large, cool, drawing-room and sat entranced while this friend played and sang some pretty little song for her. Or, perhaps, another day they would wander out in the flower garden, and gather a beautiful bouquet of roses or peonies for Annalu to carry to her mother. Beside accompanying her on delightful drives in a stately equipage, Annalu had memories of frequent gifts of oranges and cookies generously bestowed by Miss Jasper's black cook, who ruled in the kitchen of her comfortable home.

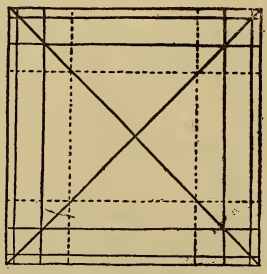
It was at this period of advancement in sewing that Annalu became imbued with the idea of showing her appreciation of these many kindnesses. Mrs. Carter was frequently distracted from her absorption in her work, by her little daughter imploring her to say what would be "nice" to make for kind Miss Jasper. The question was finally settled on one of their trips to a large store, where they often shopped. From the many beautiful and elaborate articles, displayed in the Art Department, the more practical card table cover was selected to be this gift of love and gratitude.

From a yard of tan colored linen, two and one quarter yards of red tape, together with some red and black floss, Annalu's mother showed her little girl how to make this useful article. Molly, having no use for such an article, did not join them when it was being made.

Following are the directions for making it: Cut the linen thirty-one inches square. Turn up the raw edges an eighth of an inch, and turn up two inches again for a hem, crease, but do not baste yet, for the corners are mitred.

To mitre the corners, make a line on all four

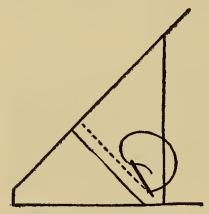
sides where the top of the hem is to come; run a basting around this line. Open out the creased folds of the hems, and fold the material, on the right side, on a diagonal, from corner to corner. Take the point of the diagonal and turn it in until it reaches the line of basting; crease and make a running stitch along the crease. Cut away the point, leaving a small edge from the seam, turn the seam to the wrong side, and a neatly turned corner is made.



Black lines indicate creases for folding and mitred corners. Dotted lines indicate basting.

Do the other end of the diagonal the same way. Fold the other two corners in the same way, and mitre the corners the same as the first one. After the corners are all mitred, and turned to the right side, baste in the two-inch hem on the creased line, and hem with a fine stitch. If the directions are followed carefully, there will be a small diagonal seam running from where the two hems meet, to the outer point of the hem.

On a piece of paper draw a heart, a spade, a club, and a diamond about four inches high, using a playing card to get the proper shape. Next, by laying a piece of carbon paper on one corner of the cover, and the design of the heart on top of this, trace, and then take the next corner, and in the same way trace the spade, in the third corner the club, and in the fourth corner the diamond.



MITRED CORNER

The next step is to outline the heart and diamond with red floss, and the spade and club with black floss. The outlining can be done in two ways. The first way is the plain outline stitch. The outline stitch is worked from left to right.

Take two running stitches toward the left on the outline, to fasten the thread, bring the needle up to the left of the line, close to it; take a stitch toward the left and let the thread fall below the line, take a stitch twice the length of the first stitch and bring the needle out in the same hole as the last thread. Next take another short stitch to the left on the same side

of the line, then take a stitch twice as long. This makes a long stitch on the right side, and a short stitch on the wrong side. The right side of the outline stitch looks just like the wrong side of the back stitch. Fasten the end of the thread on the wrong side of the work by taking two or three little stitches in the stitches already made.

The second way is with the chain stitch, which is more decorative. The chain stitch is always worked towards the body.

THE CHAIN STITCH

Take three running stitches as in the outline stitch, bring needle out at top of line, holding the floss in place with the thumb of left hand; put needle through the same hole out of which it just came, bring it out a short distance down the outline, keeping the floss under the needle, draw the thread through and let go of the floss with the thumb. This makes a loop on the right side of the material, held down by the last stitch taken. Continue this way until the outline is covered.

Take red or black tape and cut pieces ten inches long, and overhand a piece on each side,

four inches from the corner, on the under side of the cover. These tapes are used to tie the cover to the legs of the table, to keep it from slipping.

Annalu applied herself diligently in developing the useful gift, and when the last stitch was taken, and the cover nicely pressed and folded,

THE FINISHED COVER

it was with a sweetly smiling face and a happy little heart she carried the gift to her friend.

Miss Jasper was sitting on her porch as Annalu approached with the package with the card table cover. She was a sweet-faced woman, with hair just beginning to turn gray, and she always had a pleasant smile for the little girls of the neighborhood, probably because there were no little girls in her house.

For all they were such good comrades Annalu was a little bit shy about presenting the gift to Miss Jasper. But she wanted to have the thing done, so as soon as they had exchanged greetings she held out the bundle to her friend, saying, "Something I made for you, Miss Jasper."

"You *made* something for me," replied the astonished lady. "Well, well, Annalu, I knew you were a bright little girl, but I never knew before that you could *make* things." Miss Jasper was perhaps the only person in town who hadn't heard about Annalu's experience at the fair, and truth to tell, Annalu was glad of it, because, being anything but what is called a "forward" little girl, she didn't like being pointed out as the child who sold something to Mr. Dale at the Ladies' Aid fair.

However, Annalu said nothing as Miss Jasper untied the bundle, and exclaimed over the pretty card table cover.

"Really, Annalu," she said, "you could hardly have hit upon a gift to please me more. I am going to give a card party Saturday week, and only this morning I was wondering if one of my tables wasn't too shabby for use. This cover will be most useful. And it is so

pretty! Perhaps you and Molly can come over after the party and have tea with me; then you can see how well I can use your gift."

When Annalu reached home and told her mother of the invitation Mrs. Carter laughed and said:

"Well, Annalu, when we started out to teach a little girl sewing, we never suspected all the good times it would bring, did we?"

But neither Annalu nor her mother even dreamed of the climax that was coming in the way of a "good time" and also of a great opportunity for the little seamstress.

CHAPTER XIII

DOLL'S PANTIES

When Mrs. Carter cleared the table of the sewing materials and spread a sheet of paper down, Annalu knew there was some drafting to be done. As this little girl had always been of an inquisitive turn of mind, she had learned through her questioning that with the aid of a chart, which always hung on a certain nail, any pattern could be drawn out on paper, by following certain directions. When this chart had been turned over and over again in her little hands, the only impression that remained with her was of a piece of cardboard with curves and figures and lines, and indented with round holes and long slashes.

But, her mother would lay this same piece of cardboard on the clean white paper, and draw a line down to this curve and possibly connect another point with a straight line, while

frequently consulting figures written in a note book, and after a time a pattern for a sleeve or a waist or perhaps a skirt would be the result. Annalu wondered when she would be able to follow all these directions.

The fond mother must have understood her little daughter's desire to work some patterns for herself, as she proposed that Annalu make a few simple ones, using her dolly as a model. Of course the chart could not be used as that would be too complicated for a little girl, but from Mrs. Carter's experience in sewing she knew just what measurements to take to get the important lines for the pattern.

The panties, a very simple garment, were taken at first, as these had not so many measurements to bother, and the lines and curves were easy to make.

So Annalu's dolly was provided with a new undergarment, measured, drafted, cut, and put together by the deft fingers of the dolly's industrious little mistress.

The mother made the directions so clear that any one could follow them and be as successful as Annalu in cutting and sewing attractive garments for a doll. Here are the rules:

To take the measurements, pin a piece of tape around the waist of the doll. This will be the waist line.

Take a piece of paper nine inches long and six inches wide. Mark on the straight edge, starting from the lower left hand corner, the length of the outside of the doll's leg, from the knee to the waist line. Call the lower corner 1 and the top of the measurement 2. This is the line for the outside of the leg.

From 1 mark across the lower edge of the paper, half the doll's width around the leg, adding one inch to this measurement to provide for fullness and the seam. Make this point 3.

From point 3 measure up in a straight line in the back, the doll's length from the waist line to the knee, when she is bent in sitting. Mark this point 4. Connect points 4 and 2 with a line curving slightly inward.

Make a dot half way between 1 and 2 and measure in a horizontal line toward the right, one third the distance dolly is around the widest part of her hips. Mark this point 5. Connect 4 and 5 with a slanting line. Connect 3 and 5 with a line slightly curved inward. This is the

inside of the leg. All these lines drawn in with pencil form the outline for the pattern. With scissors cut out the pattern on these lines. Then cut a straight piece of paper one and one quarter inches wide, and one half the length of the waist measurement, allowing three quarters of an inch for seams and lapping. This makes the pattern for the band.

PATTERN FOR PANTIES

To cut the panties from the material take a piece of longcloth twice the length of the pattern, and fold on the lengthwise of the material. Lay the pattern with the straight edge between 1 and 2 on the fold of the material, pin down smoothly and cut all around the pattern, allowing one quarter of an inch for seams. This cuts one leg.

Unpin the pattern and lay again on the fold, pin and cut. This gives the other leg. Lay the pattern for the band on two thicknesses of material and cut out. This gives pieces for front and back band. When finished cutting there are the two legs and the front and back band to be put together.

In joining, care must be taken to get both legs joined on the right side of the material first. The curved seams on the inside of the leg should be joined first, by basting together on the right side, and then sewing with a running stitch. Trim the seam close to the stitching and turn to the wrong side. Enclose the raw edge in a French seam with the stitching stitch. Close the seam on the other leg in the same way.

Join the two legs together by putting the two curved seams opposite each other, baste together on the right side and sew with a running stitch. Turn to the wrong side and cover the raw edge with a French seam.

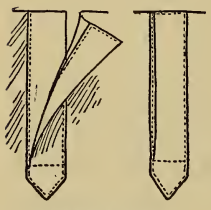
Measure the doll from the inside of the leg to the waist line, then measure up on the panties from the bottom of the inside of the leg this distance, and put a pin at this point. Measure on the leg the same way and pin. Cut off the material from the top down to the pins, sloping off at the sides. This is for the front of the panties, which should be shorter than the back.

On the outside of the leg on the straight of the fold, slash down the fold a third of the length of the leg for a placket; do likewise on the other leg.

To finish the raw edges of the slash make a placket as follows:

Cut four strips of material an inch longer than the slash, and one inch wide. On the two front sides of the panties baste the raw edge of one side of a straight strip to the wrong side of the slash and sew with a running stitch. Turn in the other raw edge of the straight strip, then baste down and hem to the stitching just made.

At the bottom of the slash cut off the material from the straight strip longer than the slash, leaving an eighth of an inch to fold in the raw edges on the bottom. Overhand the folded-in ends at the bottom of the strip. This extended fold forms the under side of the placket.

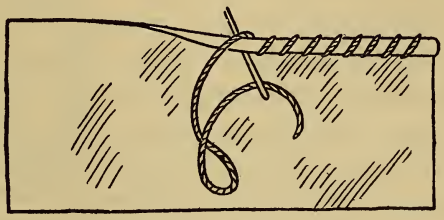


THE PLACKET

To finish the other side of the placket, do the same as on the front, but in finishing the bottom, instead of cutting off square, let the folded straight strip extend down on the panties below the slash, cut in a point and fold in raw edges. Then baste, hem down to the panties and up the turned-in side to where the underlap stops. Turn placket on the wrong

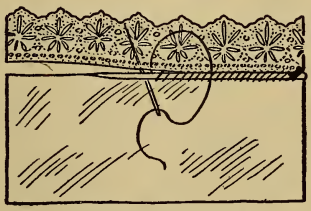
side and stitch the straight end of underlap to upper strip. This makes a nice flat placket.

Gather the front and back of the panties



THE ROLLED HEM

and put each on a separate band. The bands are put on in the same way as the band on the petticoat.



WHIPPING ON LACE

Sew a button on each end of the front band, and work a buttonhole in each end of the back band.

Finish the bottom of the panties by rolling the hem and whipping on lace at the same time. This seems rather hard at first but with a little practice can be easily done.

Start the rolled hem first by holding the raw edge over the first finger of the left hand, and with the thumb roll the edge under on the wrong side, covering up the raw threads.

Hold the lace right against this rolled edge, and sew both together by putting the needle in under the rolled edge and bringing it out so that it will just catch the edge of the lace. Leave a short end of the lace for joining the ends after the leg has been hemmed. To sew the lace on hold the lace a little loose against the rolled edge. Be careful in taking the stitches not to pucker them, lest this gather in the bottom of the legs.

This finishes a nice garment for dolly. In making these panties Annalu had learned something about taking measurements, drafting and cutting a pattern, besides learning how to make a rolled hem and whip on lace, a big step in her advancement, and all of this, too, without a good fairy coming to her assistance.

Molly, of course, had made a similar pair for her dolly and Mrs. Jones was so pleased that she had Molly make another pair, only larger, for the smaller Jones girl, who was hardly bigger than a good-sized doll.

THE FINISHED PANTIES

Annalu thought that half the fun of sewing was to watch Mrs. Jones' delight whenever the formerly untidy Molly turned out a neat garment.

CHAPTER XIV

THE DOLL'S CHEMISE

Annalu was very much encouraged with her success in making her first panties. Her mother discovered in their intimate conversation that the little girl had set her heart on seeing her dolly attired in other garments, especially designed and made for her.

Just what the next venture should be was a question of some moment for both of them. Quite a little time was spent by Annalu and Molly in scanning the fashion journals for ideas, and very frequently Mrs. Carter was questioned as to whether they could draft this pattern or if that dress would be easy to make. But in turning over some materials laid aside for future use, a fine piece of lawn was brought forth and selected to adorn Miss Dolly in the

guise of a chemise. And such a chemise it was to be! One that slips on over the head and closes with little straps on the shoulders, with the finest of lace whipped around the neck, and wonder of wonders, a really truly hemstitched ruffle for the bottom! Doesn't this sound fine enough for any dolly, no matter how splendid she is?

So, humming a gay little tune, Annalu seats herself at her table, with Molly opposite her, and with dolly close by, begins the pleasing task of working out this pattern with her mother. In their hours together this mother and child had formed the habit of singing all the bright little songs they knew, and they learned many new ones from Molly, who had a sweet little voice. This must have been the reason that all the hard places were gotten over so cheerfully, without any fits of temper or loss of patience.

One little song in particular, called "Try, Oh! Try," always pleased Annalu, and things went along more smoothly after they had sung the verses, which told of all the difficulties being straightened out by learning to "Try, Oh! Try."

As the chemise is cut in one length a larger

piece of paper will have to be used on which to draw the patterns. Suppose dolly is eighteen inches high, a piece of paper at least twelve inches square will be needed.

Starting in the lower left hand corner, measure up on the straight edge the length dolly is from the shoulder to the bottom of the skirt. The bottom of the skirt should come to the knees. Make a point; mark the corner A, and the point B. From B measure down and make a dot the distance from shoulder to one half inch below where the arms join the body. From this point draw a horizontal line out, the width dolly is from the middle of her chest to under her arms. Add a half inch to this line, and mark the end of line C.

Measure dolly's size across the front, from one side of the hips to the other. From the corner, A, measure along the bottom edge of the paper three quarters this distance and make a point. One quarter of an inch above this point make another point and mark it D.

Connect C and D with a line slightly curved inward.

Connect corner A with point D by a curved line. This takes the sharp point away from D.

From point B measure down dolly's length from shoulder to the top of the chest. Make a point and mark it E.

Make a point in a horizontal line from point B, the width dolly is from the middle of her neck to the middle of her shoulder. Mark this point F.

Measure the top of the shoulder, using one third the width of shoulder for the width of the strap.

Connect points E and F for neck, curving the line in, and add a little round tongue for lapping on the shoulder.

Curve the armhole in from point C till it meets the round tongue at point F.

This gives a pattern for one half the front.

The back is drafted in the same way. Start from the lower left hand corner of a straight piece of paper, measure from shoulder down to where the bottom of the skirt is to come, mark corner G, and the top of this measurement on the straight edge, point H.

Measure, from point H down, dolly's length from back of shoulder to one half inch below where the arms join the body. Make a point and draw a horizontal line the length dolly is

from middle of back to under the arm. Allow a half inch to this line, and mark the end J.

Next measure dolly's width across the back from one side of the hips to the other. From the corner G measure a little less than three quarters this width, make a point. One quarter of an inch above this point make another point; mark it K. Connect G and K with a line slightly curved outward.

From point H make a point in a horizontal line the width of the doll from middle of back of neck to the middle of the shoulder. Mark point L.

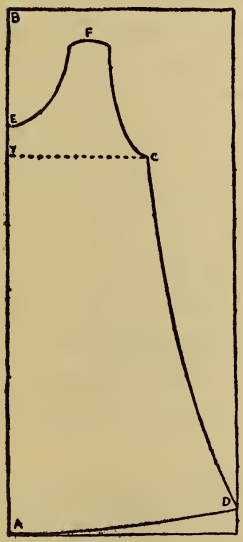
From point H mark down the length dolly is from the shoulder to a little below the back of her neck. Mark this point M.

Make a horizontal line the width of the strap in front, letting the middle of the line come at point L. Join points L and M for the neck line in the back.

Curve the armhole in from point J to the end of line at point L. This gives the pattern for half the back of the chemise.

Cut out the pattern for the front on lines E and F, F and C, C and D, and B and A. For the back cut out on lines connecting M and L, L and J, J and K, and K and G.

With the pattern cut from the paper the next step is to cut out the chemise from the lawn. Molly, eager little soul that she was, thought they had already completed a big task, but Annalu, industrious as ever, only said, "Nonsense, Molly, the interesting part is just beginning."



PATTERN FOR CHEMISE

These are the directions:

For the front lay the straight edge A and E on the lengthwise fold of the material, and the back G and M on the lengthwise fold of the material. Pin and cut around the pattern. If a ruffle is used, take off the width of the ruffle from the bottom of the pattern, front and back.

To cut ruffle, measure around the bottom of the skirt, and make the ruffle once and a half times as large as the bottom of the skirt. Draw

a thread across the material to get a straight edge. Measure the depth of ruffle, allowing three quarters of an inch hem; draw a thread, and cut right on the line of the thread drawn.

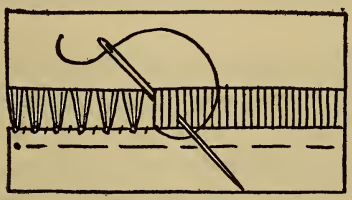
As this ruffle is to be hemstitched it is better to do that first, so as to have it ready when the chemise is put together. Hemstitching makes a pretty trimming for the bottom of a ruffle.

To prepare the hem, measure up three quarters of an inch on pieces cut for ruffle, and draw a thread along the length of piece, being careful not to pull the cross threads. Then draw three other threads above the first one drawn. If there is more than one piece used in the ruffle, draw threads in all the pieces and join them in a ring, being sure that the space between the drawn spaces meet in each piece and that the edges are even.

Turn up raw edge an eighth of an inch, then turn up hem and baste the folded edge just at the bottom of the drawn thread. The side on which the hem is turned up is the wrong side, the same as in hemming. With a fine needle and number seventy cotton, making a small knot in the end of the thread, start on the right hand side, and put the knot under the edge of the hem

so that it does not show. Point the needle towards the body, holding the thread under the left thumb, pass under four or five cross threads, and draw the needle through and over the thread held down by the thumb of the left hand. Draw the thread tight enough to hold the cross threads firmly, insert the needle under the edge of the hem only, and take an ordinary hemming stitch, half way between the group of threads.

Count four threads again and continue as be-



HEMSTITCHING

fore, until the ruffle is hemmed. Be careful to take the same number of threads each time, as this makes the work look uniform. Fold up this prepared ruffle until ready to use.

To make the chemise, open out the front and back pieces and lay the raw edges under the arms together; then baste, starting from the

armholes, and let any unevenness come at the bottom, which can be trimmed off. Sew with a running stitch, trim off seams close to the stitchings, take out bastings, turn to the wrong side and cover raw edges by a French seam.

Cut enough bias strips to go around the armholes and neck. Start from under arm seams, lay raw edge of bias strip on the right side of the raw edge of the chemise, and sew together with a running stitch around the arm, across the back, around the other arm, and across the front. Join under the arm at point of starting.

Turn bias strip to the wrong side, fold in the raw edge and baste, then hem with a fine stitch.

To finish the neck and arms lay some fine lace against the right side of the bias facing, and with a fine thread whip the two edges together. Hold the lace next to the body and ease it on to the strip by slightly pushing it towards the needle with the thumb.

Sew a button on the back of the shoulder strap and work a buttonhole on the front lap to fasten the chemise.

Trim the bottom of skirt of any unevenness,

and divide into four equal parts, marking with pins.

Divide the ruffle into four parts and run two gathering threads around the top of ruffle. Lay the wrong side of ruffle against the wrong side of chemise, letting the gathered edge of ruffle come against the raw edge of the bottom of the chemise. See that the joining of the ruffle comes in the middle of the back of the chemise. Put the quarter divisions of the ruffle against the quarter divisions of the chemise, arrange the gathers evenly, and baste the edges together.

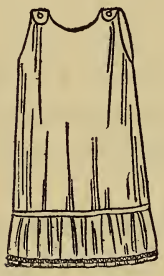
Cut a bias strip a little wider than the strip used on the neck and armholes. Lay the raw edge of one side of the strip against the gathered edges, and sew, with a running stitch, a narrow seam all around the bottom of the skirt. Turn in the raw edge of the bias strip and baste down on the skirt, and hem all around. This finishes the chemise.

To make it more elaborate lace could be whipped on the hemstitched edge of the ruffle.

After the chemise was pressed and both dolls, Molly's and Annalu's, stood up to display the success of the measuring, drafting, and stitch-

ing, this garment had to be called a perfect fit, as it was just right in the neck and armholes, and the skirt the proper length without any alterations to be made.

If Annalu and Molly were making such a garment for themselves, they would go about it in the same way, only perhaps using a pattern purchased in the store.



THE FINISHED CHEMISE

Annalu, however, was at the age when it is more fun to make clothes for a doll. Her doll had a pretty red dress which the little girl usually put on whenever she had the doll propped up in the window. Some time after Molly had taken her things and departed Mrs. Carter, who was alone in the room, noticed that the curtain bulged inward as it did when the doll was there. But she could see no red through the white lawn curtains, so she went over to find out what object it could be in the doll's usual place on the window-sill.

And, sure enough, it was Annalu's doll, but instead of the red dress, she was attired in her

new panties and chemise! For what were the attractions of a red dress compared to a brand new crisp white chemise, made by the proud little owner of the doll herself!

CHAPTER XV

THE KIMONO DRESS

When Annalu was given a remnant from a pretty pink dress of her own, which she was very fond of wearing, she knew if there was enough material, Miss Dolly would have a new dress. So Miss Dolly was bidden to sit quite still in her chair by her busy mamma until this question was determined.

Annalu's success in taking measurements and cutting patterns had aroused fresh interest to try something else, and to be able to cut and make things gave her a feeling of self-confidence, in a modest way that there was nothing too hard for her to try. Her mother had said what she failed in to-day, she would probably succeed in to-morrow, and each new thing they tried was like taking a journey, — every step successfully taken meant that the end would be reached so much sooner.

After dolly had been turned this way and

that way, sometimes lying on her back and sometimes on her face (and very often the occupied mother forgot and let poor dolly hang for a long time head downward), it was decided a dress could be made. Molly, of course, went straight home and got some material to make her own dress, for the little girls still did everything together.

The next question was the style. The material and the occasion for which it was intended would decide this, because, as mother had explained, it is the duty of every girl and woman to wear a becoming frock, and to be dressed for the occasion.

"Dressed for the occasion" means a dress in keeping with the surroundings, — an evening gown worn on a shopping tour would have all its beauty lost, as it is intended for bright lights and music, and dainty surroundings. And a morning dress of cotton, or a tailored dress of cloth, would be very smart for street wear, providing they are well made. As this material was of pink chambray, the dress would be of simple lines, like one worn by a little girl to school, or when she went out to play.

One of the prettiest and most graceful dresses

of this type is the kimono dress, in which the skirt and waist are in one piece, giving an easy flowing air to the figure instead of cutting it up in sections with a waist and skirt. Its very simplicity is what makes it attractive, and to look well it must fit perfectly, which means a pattern must be drafted for dolly's own figure. And before a pattern can be drafted the measurements must be taken.

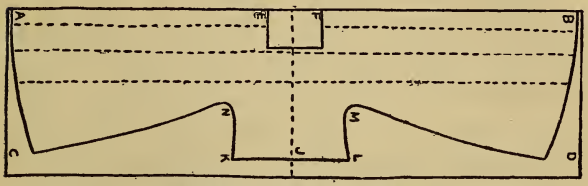
As there are a number of measurements to think about it is a good idea to have a little note book and write them down as they are taken, being particular to say what each measurement is for.

As the dress is in one piece the pattern will have to be cut in one piece, therefore a good sized piece of paper will be needed to draft on.

The first step is to see how long dolly is from a little below her knees in front up over the shoulder, and down the back the same distance as in front. This will give the length of the dress, front and back. Mark this distance on the piece of paper, starting from the lower left hand corner. Use the straight edge of the paper, for the middle of the front and back. Let this corner be point A.

Mark from A the length of dress from bottom of front to bottom of back, on the straight edge of the paper. Making this point B.

Measure dolly from middle of one hip, across the front to the middle of the other hip, mark



PATTERN FOR KIMONO DRESS

from point A on the horizontal edge, three quarters this distance, make this point C.

Measure dolly from the middle of one hip across the back, to the middle of the other hip. From point B, draw a horizontal line three quarters this distance. Make the end of this line point D.

From the point to which the bottom of the skirt is to come in front, measure up to dolly's chin. Mark this length up from point A on the straight edge. Call this point E.

From where the bottom of the skirt is to end in the back, measure up to where dolly's neck joins the body in the back; mark this distance

from point B down on the straight edge towards point E; call this point F. Draw horizontal lines from points E and F, half the distance between E and F, join these two lines. This makes the opening for the neck.

Divide the distance between A and B in half and make a point. Extend a horizontal line from this point the length dolly is from the middle of her neck, across her shoulder, and a little below the elbow. This gives the length of the shoulder and sleeve. Mark this point J.

From the top of dolly's shoulder measure down to a little below where the arm joins the body. In a vertical line extend this distance, above and below point J. This gives the width of the sleeve. Mark the ends of the vertical lines K and L.

Measure the length of dolly's arm from a little below the elbow to where it joins the body underneath. This gives the length of the under arm. Draw horizontal lines towards the centre at points K and L, the distance just measured. Mark the ends of the lines M and N.

Measure how long dolly is under the arm to below the knee where the bottom of the dress is to come. Measure this distance from point N

towards point C, and make a point directly over C. Connect this point with point N, and at point N slightly curve the line instead of making a sharp corner.

Mark the same distance from point M towards point D, and make a point directly over D. Connect this point with point M and curve the same as at point N. This gives the line for the under arm seam in the back.

Connect point A with the point above C for the bottom of the front, and B with the point above D for the bottom of the back, using slightly curved lines.

With these points all connected one half of the pattern is given. Cut out the pattern in one piece around the bottom, under the arm, around the sleeves, and the square for the neck.

This pattern is cut for just a plain dress, but Annalu had three box plaits in the doll's dress, one in the centre of the front and back, and one on each shoulder, running from front to back.

Box plaits are like tucks, only after they are stitched in they are opened out flat on the stitching.

Lay the pattern on the length of the material to see how long a piece to cut off, and be sure

and allow for the hem, the same distance both front and back.

After cutting off, fold the material in the centre, and let this fold be the centre of the box plait. For an inch box plait, measure in one inch from the fold, baste the plait in first, from one end to the other end of the material. For the plaits on the shoulder measure from the fold of the centre plait four inches, and fold and baste the entire length of the material. Before opening out the plaits, lay the pattern on the material so the straight edge of A and B come exactly on the line of stitching of the middle plait. Pin pattern down to the material, and cut out.

Before the basting can be pulled out make the plaits secure by sewing, with a back stitch or a stitching stitch. Sew the plaits from the neck down to the waist line, take out the bastings, and open out the plaits and baste down flat on the dress. These last bastings remain in until the dress is finished. Baste up the under arm seams on the right side.

On the left hand side under the middle plait, make a slash from the neck to the waist line. This will be for the opening in the back.

Try the dress on dolly before sewing, to see if it fits all right.

Turn the under arm seam to the wrong side and finish with a French seam.

Turn up the hem around the bottom, baste and hem.

To finish the opening in the back, cut two pieces of material one inch wide and the length of the slash. On the left hand side stitch the raw edge of one of the strips to the raw edge of the opening; fold the strip over the stitching and hem. This is to sew the buttons on.

On the buttonhole side sew a straight strip of material against the raw edge of the opening of the right side. Turn to the wrong side on the line of stitching, and baste down.

Cut a strip one and one half inches wide, and as long as the other two strips, and fold in half. Lay the raw edge of the folded strip against the raw edge of the turned-in strip and baste together. Fold the three edges in one quarter of an inch and baste to the dress and hem down. This gives an under facing to work the buttonholes in. Make about three buttonholes and sew on buttons to close the dress.

To finish the bottom of the placket fold the

right side over the extended fold of the left side; turn the edges in at the bottom and overhand together. This, of course, is on the wrong side of the dress.

Finish the neck and sleeves with a narrow insertion. Turn the raw edges in one eighth of an inch on the right side and baste. In the neck start the insertion from the right side of the opening, turn under the end, and baste the edge of the insertion along the folded-in edge of the neck. When the square corner is reached lap under enough of the insertion to form a sharp point in the lower edge.

Overhand the edges together and sew the lower edge of insertion to the dress with a running stitch.

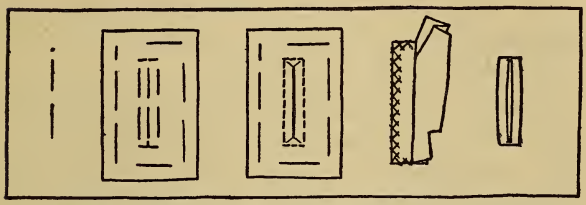
Finish the bottom of the sleeves in the same way.

For the belt cut a piece of material two inches wide, and as long as dolly is around the waist, allowing an inch for lapping. Turn in the raw edges all around and fold the strip in half, and baste the folded edges together. Sew around the folded edges with a running stitch.

Fasten the belt with a button and a buttonhole. Instead of making an ordinary button-

hole in the belt make a bound buttonhole in the following way.

Baste a bias piece of material in the form of a rectangle, on the right side of the belt, just



DIFFERENT STEPS IN MAKING THE BOUND BUTTONHOLE

where the buttonhole is to be, and mark the centre line in the buttonhole. Run a basting around the rectangle a short distance away from the centre stitching.

"This determines the width of the buttonhole, so be careful not to get it too far away," said Mrs. Carter to Annalu and Molly.

Back stitch all around the basting, starting in the centre of the long side to sew. Never start in the corners.

Cut on the centre line through all thicknesses of material. Put the scissors in the cut and clip the four corners towards the stitching.

Take out basting threads and draw the bias

piece through the cut to the wrong side. Form a little plait at each corner to make the ends lie down smoothly.

Baste along the lines of buttonhole, and cut away the bias piece enough to turn in the raw edges and hem. The edges may be left flat and catstitched all the way around.

Annalu made a sample showing the different steps she took in making the bound buttonhole, and mounted it on a page and put it into her portfolio. Molly, slower at sewing, did not stop for this.

The bound buttonhole is used on fine silks and materials that will fray easily in making the ordinary buttonhole. It is also used on very heavy cloth material.

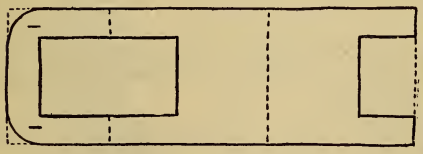
But what was most pleasing about this dress was the little pocket on the belt made from material left after the dress was cut. This is the way the pocket is made.

Decide how wide it is to be and cut a piece of material three times as long as the width. From one of the ends measure down a quarter of the length of the piece, on both of the long sides. Run a basting thread across from these two points.

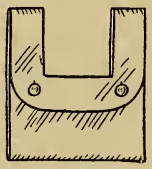
Bring the lower corners up to bastings and crease on the fold for the bottom of the pocket.

For the lap crease on the basting and fold down over the turned-up piece from the bottom; pin to hold in place.

From each side at the top of the pocket, measure in one quarter of the width of the pocket and mark with pins. Measure down on



PATTERN FOR POCKET



FINISHED POCKET

the sides one half the length of the pocket, and mark with pins. From these pins measure in one quarter the width of the pocket, and mark with two more pins.

Cut, through all thicknesses of material, the square formed by the pins at the top of the pocket. Round off the corners of the lap.

To make the pocket, unpin the lap and open out the sides. With bias banding bind the three raw edges of the square and cut in the pieces that go under the lap.

To sew on bias banding lay the folded edge of the band on the right side of material very near the edge and stitch on. Crease and turn to the wrong side and stitch on again, being sure not to take the stitches all the way through to the right side.

Next finish the oblong cut in the lap and under side of pocket. To join the bias ends of the band in the oblong, turn under one end and let it lap over the other one, then hem together, making this joining before stitching the band down the second time.

Next turn down the raw edges of the two narrow ends on the front side of the pocket, and hem to back of the pocket.

To finish the outer edge of pocket, turn one end of bias banding, lay against the lower left hand corner and sew down through both the front and back of pocket at the same time. Continue the band on up around the flap of pocket, and down the right hand side to the lower right hand corner, cut off banding, turning the end in before taking the last two or three stitches. Turn to the other side, crease and stitch down.

Work a buttonhole in each of the corners of

the flap and sew buttons on underneath. The pocket is held on the belt by buttoning the flap over the belt.

By paying the strictest attention to all the little details of the work, cutting accurately, basting properly, and finishing neatly, Annalu made this pretty little one piece dress, with no fastenings of collar or adjusting of waist line.

THE FINISHED DRESS

Annalu's doll's dress was in pink and Molly's was in blue. Both took their dolls to the dolls' reception in school. This was a gala occasion when the teacher allowed all the little girls to bring their dolls to visit. Of course each little girl dressed her doll as prettily as she could.

Always before Annalu's doll had worn the red dress because she had not known how to make a doll's dress and her mother had been too busy. Always before Molly's doll had been the shabbiest in the school, for flyaway Molly never had time to dress herself with care, to say nothing of her poor neglected doll.

When Annalu and Molly both showed their dolls with bright new dresses there were exclamations of admiration on all sides. And even Molly felt repaid for her hard work.

CHAPTER XVI

THE SEWING APRON

It is the little common things about us in every-day wear that can be made beautiful with a little care and thought. Take the apron; in the beginning its sole object was to protect the frock from becoming soiled and spotted. Any old dark piece of material could be used for an apron, and as soon as the task was done the ugly garment was doffed and whisked out of sight as not respectable enough to be seen by any one.

But gradually, the apron's other merits aside from usefulness were recognized, and right away skilful hands busied themselves in improving its appearance, until to-day there are as many kinds and styles as there are buttercups in a meadowland on an early spring morning! There is an apron for every occasion, the stiff starchy one for the maid, the fudge apron for the candy maker, the sewing apron for the little

seamstress, the apron for the nurse, and the bungalow one for kitchen wear, and many others.

Here again comes the question of good taste in selecting the proper apron for the task or pleasure on hand. There is a wide range for selection, from the strong serviceable ones to the dainty beruffled and beribboned ones of the afternoon social parties.

The one Annalu and Molly made was betwixt and between. The attraction about this particular apron for Annalu especially was that she had selected and purchased all her own material, and had planned the making of it herself, while her mother spared a few moments from her work, from time to time, to direct the way some particular thing should be done. There was to be no bad work in this apron any more than there was in the doll's dress. Molly used some material that her mother had.

Annalu bought one and one half yards of light green chambray, and a quarter of a yard of chambray a shade or two darker; this for trimming the apron. Instead of using the material for the band and strings, she bought two and one half yards of ribbon, two and a half

inches wide, and three quarters of a yard of ribbon one and one half inches wide. The color was the same as the dark shade of chambray. She also bought a skein of mercerized floss to match the light shade of material.

As the apron was all made from straight pieces of material there was no need for a pattern. This is the way Annalu cut and made it, and of course Molly did just the same, except that hers was a different color.

From the light green material cut a piece twenty-seven inches long and twenty-seven inches wide, and another piece nine and a half inches long and fifteen inches wide, and a third piece ten inches long and eighteen inches wide. Also a piece for the little pocket four inches wide and three inches deep.

From the dark green material cut two strips, one three inches long and fifteen inches wide, and the other three inches long and twenty-seven inches wide. With the cutting all carefully done, the making is started in the following way.

Take the largest piece of material and face the bottom with the dark green trimming, by laying the right side of the narrow strip against

the wrong side of the big piece, and baste together; join with a running stitch. Crease the seam flat with the thumb nail, turn up on the right side and baste. Turn in the raw edge of the narrow strip an eighth of an inch, and baste again. Sew this edge with a running stitch.

Finish the sides of the piece with a quarter inch hem.

Put the pocket on before the gathers are put in, as it will be easier to measure.

Take the ten-inch piece and put in a half-inch hem on one long side. Turn in the raw edges on the three other sides, and baste on the large piece. To get the pocket an equal distance from either side of the large piece, divide each piece in half, and crease. Lay the creased line of the pocket on the creased line three inches up from the top of the facing, baste around on the three turned-in sides, and sew with a stitching stitch very near the edge of the bastings.

For the small pocket put a quarter of an inch hem in the top on one of the short sides. Divide the piece in half, and crease — turn the corners off to a sharp point at the creased line.

This gives four raw edges to turn and baste, two inches up from the top of large pocket on the right hand side. Stitch on to the big piece with a strong back stitch.

Next put in two rows of gathering threads at top of large piece, starting one quarter of an inch in from each side, but first divide the piece in half, and then quarters, and mark with two or three vertical stitches of different colored threads. These stitches are used for arranging the gathers when sewing to the other piece later on. This large piece is called the skirt of the apron.

Take the piece fifteen inches wide and face at the top with the other piece of darker facing, as on the large piece, and hem the two narrow edges with a quarter of an inch hem. This is called the bib.

Divide the raw edge of the bib in half, and then in quarters; mark with the colored basting stitches.

Lay the wrong sides of the skirt and bibs together, the colored facing coming on the right side, of course. Let the edge of the bib come one quarter of an inch above the gathered edge of the gathers, and pin the middle of the two

pieces together; also pin the quarter markings together.

Let the hemmed edges at the sides come together and pin. Baste gathers down in a straight line to the bib, arranging them evenly by pushing along on the thread with end of needle. Sew firmly with a stitching stitch; let the right side of the stitch come on the bib.

Crease down with the thumb nail and turn in the raw edge one eighth of an inch and baste; then hem with stitches very close together.

Next take the wide ribbon, divide in half and pin to the middle of the apron, where the bib joins the skirt, and tack at the sides, laying three little plaits to make the ribbon set in even folds across the front.

Divide the narrow ribbon in half, and mark with a pin. Sew to each end of top of bib. Stitch down first, then turn in raw edges and hem down to the wrong side, being careful not to take too large stitches lest they show through to the right side. In the middle of ribbon take a slanting plait, letting the large part of the plait come at the top of the ribbon. This makes it set more smoothly around the neck.

To trim the apron and to make the stitches in the facing more firm, feather-stitch the edges where the facing joins the other material, and also the hem of the large pocket, with mercerized floss.

Feather-stitching is used as a decoration in a great deal of fancy work and is done in the following way:

Put a knot on the end of the thread, and let the running stitch on the facing be a guide for the middle of the feather-stitching. Bring the needle up to the right of this stitching, carrying the floss across to the left side, and push the needle down an equal distance from the middle stitching. On a line with where the needle came up first, holding the floss in a loop with the left thumb, come up with the needle a short distance below and to the right in the middle stitching, catching the floss under the needle, and draw the floss through. Carry the floss to the opposite side, and the same distance away from the middle stitching, and on a line with where the stitch holds the loop, take another slanting stitch, catching the floss under in a loop again.

This is all there is to feather-stitching, an

alternate stitch on the left and right side of the middle stitching, working towards the body, and being sure to push the needle in an equal distance from the centre, and on the line with the bottom of the loop, catching the loop under the needle each time and bringing the needle out.

To finish the pocket, divide in four parts, and

FEATHER-STITCHING

make three buttonholes, a quarter of an inch down from the bottom of the hem.

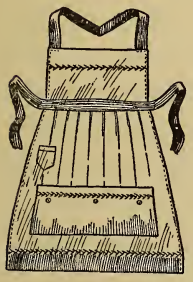
The bound buttonhole could be used here, as there is only one thickness of material.

Sew the buttons on the apron, and by buttoning these one makes a closing, so that when the apron is taken off, the contents of the pocket will not fall out.

This apron could be used as a sewing apron, or an apron to slip on when knitting, as the

pocket across the front would hold the ball of yarn, and would be large enough to tuck away the article being knitted for safe keeping.

The donning of this apron became a daily habit with Annalu, after it was finished, as she knew it was very attractive and added greatly to her neatness of appearance.



THE FINISHED APRON

This does not mean she was a vain little girl. It only shows that she had the qualities of a fine character, as being particular about one's dress, speech, and actions shows an earnest desire to achieve the highest in all things, big and little.

And flyaway Molly, who could be called flyaway no longer, so neat was she becoming, always wore hers when she was doing anything in the house to help her mother.

Mrs. Jones and all of her friends noticed a great change in Molly since she began to learn to sew and spend so much time with Annalu and her mother. The lessons of neatness and order which Mrs. Carter taught the little girls in the course of their sewing instructions Molly began

to practise in her every-day life without realizing it.

Her manners were not so boisterous as before, becoming more and more like Annalu's, which were always gentle, and her appearance also changed very much.

Once she had let her black curls fly all over her head, and the boys at school would pull them to tease her. Now she brushed her curls back smoothly and tied them with a bright ribbon, and she looked so very neat that no little boy, however rude, would dare to pull her hair.

As hard-working Mrs. Jones sat before the fire evenings, mending the clothes of her young children, who were hard on them as are all young children, she often looked across the table at Molly, clad in her apron and sewing diligently.

"I thank my lucky stars for Annalu," Mrs. Jones would say to herself on these occasions.

CHAPTER XVII

THE STRAIGHT CAMISOLE

With nothing to do, how slow this world would be, thought Annalu, as she started this straight camisole. With each step she took in her sewing time with her mother, she would question what she could do next, and her mother's response at such times was, "Patience, and one thing at a time."

Mrs. Carter was always somewhat of a mystery to this little girl, she had lived so long before Annalu came into the world, and knew so many things her little daughter did not know about, until some question would bring forth an answer, with much explanation and patient instruction. It would surprise Annalu to learn that there were so many wonderful things to know, and she thought it was the greatest thing in the world to have a mother like hers.

As she admired her mother so much, she also

loved her, and naturally, when arrived at the point where she could sew nicely, she wanted to make something for her that would be very pretty. Therefore this camisole was to be a labor of love for her mamma, and to accomplish it she had to exercise all the dexterity she had gained thus far with her needle. This meant patience and the utmost care and pains. But she determined to do her very best, for nothing was too good for her mamma. Molly was glad to make a camisole for her own mother, who would certainly be surprised as well as pleased. The camisole was made of messaline ribbon and trimmed with hand-made lace. Of course it could have been made of strips of silk or cambric, and the raw edges hemmed, where they are selvaged on the ribbon.

The material required is two and a half yards of ribbon six inches wide, of any light shade, and three quarters of a yard of one inch ribbon, one and one half yard of baby ribbon, sewing silk the same color as ribbon, a spool of number thirty crochet cotton in color or white, and three quarters of a yard of narrow elastic.

To start the camisole, lay the two raw edges of the ribbon together and cut in half on the

fold, and with sewing silk overhand the two selvage edges together. This makes a strip twelve inches wide. Turn a half inch hem in on the ends and sew with silk. Turn the selvage in at the top a quarter of an inch, and hem down; turn the bottom in five eighths of an inch and hem down.

Divide the inch ribbon in half for the shoulder straps, and put a quarter inch hem in each end.

Using the quarter inch hem for the top, measure from the front hems one quarter the distance around the camisole, and place the straps in front, and sew them to the top on the wrong side, just below where the selvage comes. Place the other ends of straps in the back on the wrong side, as far away from the front straps as the distance is under the arms from the middle of the shoulder in front to the middle of the shoulder in back.

With a warm iron press all the hems.

In the bottom of the camisole run narrow elastic a little less than the size of the waist measurement, and sew firmly to the ends of the hem.

Across the top and around the shoulder

straps dainty fine lace can be whipped on, or lace made with the needle worked right into the ribbon. This is the way the lace is made by hand.

Fill the needle with the crochet cotton, start from the left hand side and work toward the right.

Hold the edge of the hem farthest away from the body and bring the thread through to the right side after fastening the end. Insert the needle from the right side almost in the same hole the thread was drawn through, pass the thread attached to the material over the needle with the right hand, wrap the double thread at the eye of the needle twice around the needle toward the left, hold the edge of the hem firmly between the first finger and the thumb of the left hand, draw the thread through tightly and out away from the body.

One eighth of an inch away from this little knot just made on the very edge of the hem, pass the needle down through the right side; with the right hand bring the attached thread over the needle. Always be sure this thread is over the needle in taking the stitch. Wrap the double thread at the eye of the needle twice

around the needle toward the left, and proceed as before. At equal distances apart make five of these knots, which will give four small loops.

The next step is to go back into each one of these loops. To do this put the needle down through the last loop made, at the same time drawing the attached thread over the needle, with the thumb and first finger of the left hand. Then, holding the loop over the cushion of the second finger of the left hand, wrap the double thread at the eye of the needle twice around the needle toward the left, and draw the needle out, away from the body. Make three other knots in the same way.

Turn and go back in these loops just made, making two loops and three knots. For the last row make two knots and one loop.

To carry the thread down to the hem to begin a new scallop, make four overhand stitches, one in each loop, down to the hem, and take an overhand stitch in the hole where the last knot was made on the edge of the hem.

Start the new scallop an eighth of an inch away from the last knot made.

Make the edging across the top of the camisole and finish the shoulder straps last.

Run the baby ribbon through the turned-in hem at the top, to gather in the extra fullness.

Make three small buttonholes in the right side of the front, and sew the buttons on the left side.

This completes a very simple and dainty garment, especially if light colors are used, and

HAND-MADE LACE

the lace made with the thread to match the ribbon.

Needless to say Mrs. Carter was decidedly pleased with the camisole. She wore it on a shopping trip the day after she received it and met Mrs. Jones, who told her that she was wearing the one Molly had made. Mrs. Jones took occasion to thank Annalu's mother for her kindness to little Molly and it was with a warm glow of satisfaction that Mrs. Carter started on her way home.

As she was walking slowly along the street and thinking how fortunate she was to have so

willing a little daughter as Annalu, she came upon the rich old Mr. Dale, the mill owner who had made Annalu's day at the Ladies' Aid fair so memorable. Mr. Dale always recognized Mrs. Carter as the widow of one of the very

THE FINISHED CAMISOLE

best workmen he had ever had, and on the few occasions when they chanced to meet always had a courtly greeting for the woman who supported herself bravely with her needle.

"Ah, Mrs. Carter," said Mr. Dale, shaking her hand vigorously and speaking in the same gruff voice which had so terrified Annalu the day of the fair, "I recently made the acquaintance of your small daughter, I believe."

Mrs. Carter was too astonished to reply.

How could Mr. Dale possibly have learned that Annalu was her daughter?

As though in answer to her unspoken question Mr. Dale went on, "Yes, she sold me some little thingumbob at the fair, and the moment I looked at her I recognized Jim Carter's eyes. So I inquired on my way from the hall and found out the little lass' name. And a bright youngster she is, too," he concluded emphatically.

At this praise of Annalu Mrs. Carter was smiling through the tears which mention of her husband from his old employer always brought to her eyes.

"Yes, if I do say it myself, Annalu is a great comfort to me and I don't quite know what I'd do without her," she replied.

"What do you intend to do *with* her?" inquired Mr. Dale abruptly.

"Why, what do you mean?" asked the surprised Mrs. Carter.

"I mean later — when she grows up a bit — what are you going to make of her?"

"Well," said Mrs. Carter slowly, "of course Annalu will earn her own living, and as she is developing very well in the sewing line, I suppose she can continue my business."

As Annalu's little friends will have guessed, her mother was a dressmaker, and a very excellent one, too.

Mr. Dale said nothing, but scowled at this last remark of Mrs. Carter's and the good lady continued, "Of course, I can't afford any special training for her, and — "

"Well, *I* can," interrupted Mr. Dale.

"But, Mr. Dale," began the bewildered Mrs. Carter.

"I said '*I* can,'" cried Mr. Dale, shouting with all his might, as he always did when any one crossed him in the very least, and making so much noise that the poor lady felt certain every woman on the quiet street would come rushing out to know the cause of the commotion.

"I have always had it in mind to do something for Jim Carter's child," he began explaining with dignity, "and when I found out that the little girl who knew enough to sew something that could get ten dollars out of *me* was Jim's daughter, I was more determined than ever. Now since she shows such aptitude for sewing, what she ought to do is learn all the ins and outs from the best modern teachers and I propose to

send her to Brett — when she gets big enough, of course."

Now Brett, a splendid institution in New York where all sorts of useful businesses are taught to girls, had been a dream of Mrs. Carter's for Annalu ever since they had begun sewing together, but one she had kept secret, because, of course, she could not afford the expense. As she was hesitating for a reply, Mr. Dale, gruff again, said to her:

"I hope, madam, that Jim Carter's wife has no foolish notions of pride that will make her refuse to accept this from a man who has plenty, for a child who certainly deserves educational advantages."

He said this with such pompous dignity that, serious as the conversation was, Mrs. Carter wanted dreadfully to laugh.

"The loyal service rendered to me and my interests throughout his working life by your husband, madam, makes the small favor a high privilege which I trust you will grant me. And you owe it to that child."

Hereupon Mr. Dale scowled more ferociously than ever at meek little Mrs. Carter, who was

entirely too overcome to notice the twinkle in his eyes.

"Indeed, sir, I had no intention of refusing," she said. "I appreciate too clearly what it will mean to Annalu's future to refuse."

"You are a sensible woman," declared Mr. Dale, and he could give her no higher praise than to say she was "sensible." "That child may as well be a *big* dressmaker and make a lot of money as the next one — she comes of good stock, she has a good mother to bring her up and she is talented with her needle. My Mary says that bag she made is the finest ever."

"Of course, I can never find words to thank you," began Mrs. Carter.

"Then don't begin to try," commanded Mr. Dale. "Rest assured I know you are grateful. I will expect you to inform me whenever the child is ready. Even though it will be some few years yet, time passes rapidly and I thought you might as well plan for it. I bid you good-day, madam."

And without another word, the stately old gentleman, bowing low and putting on his hat, started up the street.

Mrs. Carter walked home in a kind of happy

daze. She decided to keep her splendid news a secret from Annalu for a while, wishing to save it for a delightful surprise for some occasion when the little girl would most enjoy it.

So when Annalu opened the door to let her in she said not a word about meeting Mr. Dale.

CHAPTER XVIII

COLLAR AND CUFF SET

While making a collar and cuff set, which was the next thing she tried after the camisole, Annalu, with her mother, took a journey in imagination way back in the past, and discovered a few interesting things about collars. At first people's dress did not have so many pieces. There were many reasons for this. The purpose of clothing was just to keep the body warm, and skins of animals were used. As there were no needles or thread to sew with, or shears to cut with, the body was wrapped in one skin. Then needles were made from bones of animals or fish, and sinews and reeds were used to sew the pieces together, and gradually as man became more enlightened he thought of improving his bodily comfort until piece after piece of clothing was added to his wardrobe, and to-day to make one's toilet means donning a number of garments.

So, as the knives and scissors were made, and needles and cotton thought of, the garments were fashioned to fit the human form; sleeves and legs, skirts and bodices, were cut and moulded, and collars and cuffs added. Soon man became very fanciful and wanted changes, so "style" was introduced, and this is where the interesting part of the history of costume comes.

In the Middle Ages people, as to-day, were known by their dress, and only privileged classes were allowed to wear certain kinds of dress. For instance, the collar which finishes the neck of a coat, a dress, a cloak, or a shirt, in times past has been a very prominent part of the raiment. It was originally intended merely to bind the neck of the garment so as to make it stronger, but in the time of Queen Elizabeth it had become such a decoration that from a little linen collar it grew into many yards of material, plaited row upon row, until the head of the wearer seemed to be a little dot in this wide and flapping array. This collar was called the ruff, and was a very wonderful affair, standing out straight from the neck, held in position at first with wires, and later by being starched very stiff.

In another period the men wore the broad collar and cuffs of beautiful laces. The Pilgrims were known by their broad collars and cuffs of stiff linen. In times past the slaves wore a collar of iron about their necks to show they belonged to servitude. The collar was also used as a mark of distinction given by the king to a favored subject. These collars were very beautiful, embroidered in gold and silver, with the royal coat-of-arms woven in. Kings granted their loyal followers the privilege of wearing collars of certain designs showing they had done some brave deed or held some important office.

All these and many other interesting things are told in histories of people who have lived in the past. Times change and fashions with them, and to-day the collar and cuffs, which at different periods were made of various shapes and materials, are still an attraction and add to the beauty and neatness of one's attire.

A dainty way of laying the tucks to make the airy ruffles around the bottom made Annalu's set very pleasing.

To make the collar and cuff set take two yards of a very fine lawn edging or organdie, about four inches wide.

Measure from the middle of the back of the neck as far down as the collar is to extend, in the front. Mark this distance on the tape measure with a pin for the centre of the back of the collar. From this pin place another pin the same distance away as the first measurement; this gives the entire length of the collar.

The next step is to mitre the corner. With the scalloped edge toward the body and right side up, fold the end of the edging back the width of the edging, so that the two right sides face; that is, if the edging is four inches wide, fold back the end four inches. Next, bring the upper corner of the folded edge down to the scalloped edge the width of the edging away from the lower corner of the fold; that is, if the edging is four inches wide, let the upper corner fold four inches away from the lower corner.

Pin the two corners of this last fold so the material will not slip. Crease and unpin, turn the corner back and pin again, and baste on creased line. This diagonal line gives a true bias. Next, with very fine thread back stitch with tiny stitches. Then take shears and, holding the scalloped edge in the left hand, cut away the material on the right hand side of the stitch-

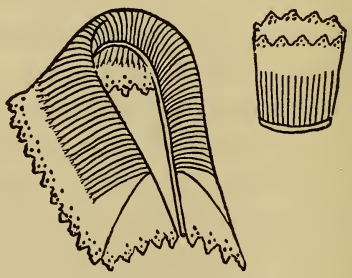
ing, leaving a quarter of an inch of the material. Open out the seam with the nail, and overcast each raw edge. At the corner sew down the ends with three or four fine stitches.

The next step is to lay the tucks, and on the width and number of these tucks will depend the amount of material needed, and the fullness of the collar. Fine tucks, not too near together, set better.

Starting an inch from the seam in the mitred corner, put in an eighth of an inch tuck, and stitch in with a fine even running stitch half way down the width of the edging. Put in enough of these tucks to make the length of the collar marked on the tape measure, being sure when the other edge is reached not to have them come down any nearer to the end than on the other side. Mitre this corner in the same way as the first one. With the thumb nail turn all the tucks on either side, toward the middle of the back.

The next step is to finish the raw edge at the neck with a bias strip about one inch wide. This can be cut or one can use the binding that is all prepared. The binding is put on by folding one edge a little below the other and creasing.

With the scalloped edge of the collar on the right side toward the body, lay the smaller division of the bias strip one quarter of an inch up on the raw edge of the collar, and baste and hem down to the collar. Take out bastings and turn to the wrong side and baste the bias edge to the under side and hem. At both corners of



COLLAR AND CUFF SET

the bias strip turn the ends in and overcast.

The cuffs are made in just the same way as the collar. Measure the size wanted for the cuff, mark on tape measure with pins. Mitre the corners and lay in the tucks half the width of the edging used, and finish the raw edges with a bias strip. If the bias strip is cut, it should be made from fine lawn.

Another pretty way of making this set is to take fine lawn and hemstitch the edges or to use linen and draw small scallops around and buttonhole the edge. In either case the tucks would have to be put in first, so as to get the proper length of the collar. If the scalloping is used the edge is continued right around without mitring the corners, but when hemstitching is used the corners will have to be mitred after the hemstitching is done.

CHAPTER XIX

PATCHING AND DARNING

Annalu would never be a finished little needlewoman if she did not know something about patching and darning, and how to repair partly worn garments. This kind of work as a rule is less interesting than other kinds of needlework, but it is a fact that all the stitches used in darning are valuable in giving variety to the higher art of embroidery. But even in the homely occupation of rescuing a worn garment from the ragbag, the repairing can be so nicely and evenly done as to make it a thing of beauty. When an accident happens to a perfectly new garment what satisfaction there is in the thought of knowing the proper way to repair the damage, so that it will hardly show!

Patching cannot be done in a hit or miss fashion, but must be done by certain rules.

It is advisable to know when to patch and when a darn will answer the purpose just as well. Here are some facts to remember about patches.

Patches are used to cover holes, and thin places around holes, and are also used when the hole is too large to darn. As a rule, when a place is to be patched the worn part has to be cut away, so the patch should be of old material, and of the same kind of material as the garment to be patched.

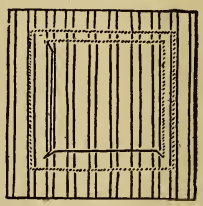
Patches look better when they are either square or oblong. When the patch is in, it should match the thread of the material patched, warp to warp, woof to woof.

The square patch is used usually in places where it is covered up, and will wear well in washing.

To prepare a patch, crease the warp and the woof of the material around the hole, as near the middle of the hole as possible. Measure a piece of material as large as will be needed to cover the worn place or hole, allow one quarter of an inch for hemming and turning, cut the patch square and crease on the warp and woof in the centre of the patch. If there is a

right and wrong side to the material, turn down on the right side an eighth of an inch on all four raw edges of the patch, and lay the right side of the patch against the wrong side of the

THE SQUARE PATCH



MATCHING STRIPES IN PATCHING

place to be patched, making the creased lines of the patch come even with the creased lines of the place to be patched.

Baste all around the four sides of the patch. Cut away the worn place, within one quarter of an inch of the turned-in edges of the patch, turn the cut edges in on all sides and baste. Starting in the middle of one side, hem around the corner and to the half of the next side. Then do the opposite side and corner and finish up the other two sides in the same way. Turn to the wrong side and hem down the turned-in edges of the patch with a very fine stitch.

In ginghams, silks, wools, or colored materials, the overhand patch is used.

Prepare the patch the same as in a square patch, by getting the warp and woof threads to match.

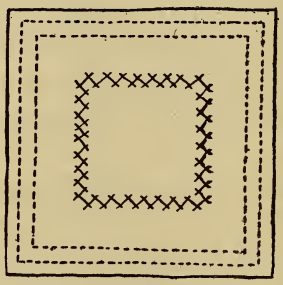
Take material large enough, so if the garment to be patched has a stripe or a pattern the patch can be shifted on the hole till the pattern or stripe matches in each, then cut patch, allowing three eighths of an inch on all sides for hemming.

Cut the part to be patched on a diagonal to the sewing line and turn the raw edges, which are wedge shaped, back to the wrong side and crease on all sides on the thread of the material. Place the patch in the opening, matching the threads again, and turn all sides of the patch right on the line with the turned edge of the hole to be patched. Hold together and overhand these two folded edges, doing one side first and the opposite side next. In turning the corners, catch only one thickness of the fold and take up as little material in sewing as possible.

Cut wedge-shaped pieces from the corners and trim away all worn places, leaving three eighths of an inch on all sides to keep from pull-

ing out. Overcast all raw edges of the patch, and the edges of the place patched.

Another way of sewing this patch is to turn the seams the same as described above, but run the seams together on the wrong side. Instead



THE FLANNEL PATCH

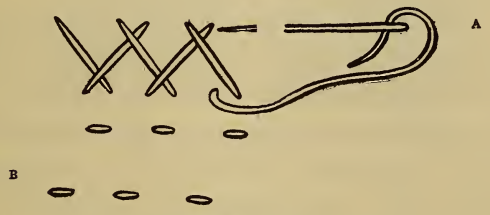
of overhanding them, this leaves no stitches to show on the right side of the garment.

In flannel or cloth that will not fray the right side of the patch is laid against the wrong side of the material, and the worn places cut away in the square, the raw edges catstitched down, without turning in. On the wrong side the raw edges are catstitched also. This makes a flat smooth patch.

The secret of artistic patching is not to

pucker the work at the corners. To make corners look well it is necessary to follow the straight thread of the article being patched, also the piece used for a patch, and at the corners to take not a thread more than is necessary to make a strong seam. Of course a hot iron passed over the patched place improves the appearance very much.

Darning is not so tiresome and uninteresting as one would suppose or as the little girl



CATSTITCHING
A. Right Side. B. Wrong Side.

thought, who made the remark that she wished at Christmas time she would be given enough stockings for every day in the year so that she would not have to darn. When one thinks that in all the beautiful old tapestries, and the many patterns of laces that have been made, just the plain darning stitches are frequently

used, it would seem that learning to take these stitches in a skilful way is laying a firm foundation for the higher art in needlework.

Darning takes much time and should not be hurried. It is agreeable work to employ one's time when there is a long afternoon to be enjoyed with a chatty friend, or when one wants to become quiet and in a serene frame of mind, the regular weaving in and out of the woof and warp threads has a particularly soothing effect on the worker.

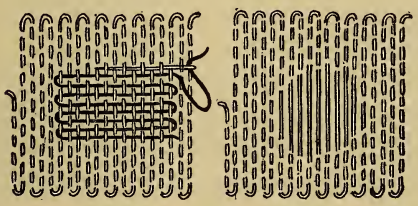
Darning is mending a torn place, or strengthening a worn place by putting in new threads as near like the weave as possible. This is done by matching the color and texture of the material. Sometimes, in cashmere or woolens, a piece of the new material is raveled out, and this raveling used for darning.

By being careful to choose the proper needle and the right thread a garment can be nicely repaired, so that the tear will hardly show.

In a straight tear the extent of the damage is outlined with a basting thread. Select a needle with a large eye so that it will carry the mending thread easily, hold the tear over the finger and begin at the top with a fine running stitch.

Make one row after another row of running stitches, leaving a little loop at each turning to allow for shrinkage and pulling, in wear. Draw the torn edges together, but do not let them overlap.

If the tear is a three-cornered one, or, as it is sometimes called, a hedge tear, the edges



HOW TO WEAVE NEW THREADS IN TEARS AND DARNS

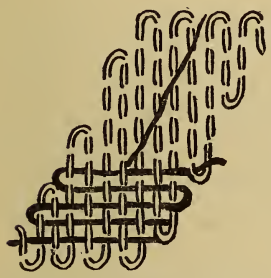
are carefully drawn together with basting threads. Afterwards, when the darn is finished, these are taken out. If darning with silk, the strand is split into thirds, and one of these pieces is used, starting from the corner. The running stitch is worked in rows toward one side of the tear, until the break is fully covered, when the thread is fastened. Then, starting from the corner again, join the tear on the

other side. Working from the centre this way prevents pulling the material out of shape in joining the jagged edges. The darn is carried a little distance beyond the tear to strengthen the weak threads of the weaving.

A rent is sometimes made across the woof and warp threads, in a diagonal line. This is called a diagonal tear. This tear is outlined and the edges are drawn together with a basting thread, then the tear is repaired by parallel rows of running stitches, carrying the thread on the second row a stitch higher, and starting the following row a stitch higher than the last. At the bottom the stitches are kept on a line till the width of the darn is reached, then after that a stitch less is made at the bottom in each row. This keeps the stitches parallel in an even darn and still covers the diagonal tear. In this tear both the woof and warp threads must be inserted.

After the tear has been covered one way with running stitches, make rows of parallel stitches crossing the first rows, being careful to pass the thread over one stitch and under the next, and in turning, to make an extra stitch in each row on one side, and make one less at the end of the other side.

The holes in stockings or any knitted goods are repaired by cutting all the ragged edges away from the hole, and making the darn either in a diamond shape or round. Carry the darn far enough back from the hole to strengthen the broken stitches, and in turning each time always leave a little loop, and when the hole is reached, be sure and catch in the edge. This holds the threads in place and makes the darn stronger. The up and down threads or warp threads are put in first, and then the woof threads are inserted, and woven close enough together to make the darn as closely woven as the rest of the stocking.



DARNING A DIAGONAL TEAR

Make no knots in the darning cotton, and make all darns on the right side in the foot of the stocking, and on the wrong side in the legs.

The legs of a lisle or silk stocking may be mended, where a stitch has run down the leg, by using a crochet hook. Look at the raveled

part and find the stitch that is running, insert the hook in this stitch, take the next thread above this stitch, and draw it through the stitch that is on the needle. Then take the next thread above and draw it through the loop just made. Continue up the stocking as far as the stitch has run, fasten the loop at the top with needle, and silk to match the stocking. Be very careful to pick up each thread along the length of the raveled part. If there is more than one stitch dropped, the damaged part will be wider, but work each stitch in a straight line to top of stocking, and fasten each time with needle and silk.

If care is taken the finest stocking can be mended and the place will hardly show.

Two more pages were added to Annalu's and Molly's portfolios.

On the first half of one page a sample of the square hemmed patch was mounted. This patch was made of muslin, and the edges notched all around for neatness. One side of the wedge piece was not cut off, but left to show the method of cutting away the worn part before turning it in.

CHAPTER XX

ANNALU'S AMBITION

One day in the early spring Mrs. Carter, who had received an order for a dance frock from a rich customer, decided to go into the city to purchase materials, and at the same time to "stock up" on all the supplies of which she was in need.

Of course Annalu was to go too, and as rides on the trains were a rare event in her quiet village life, she anticipated the trip to the city with much joy. When the day came she was fairly bubbling with excitement.

Mrs. Carter and Annalu went direct to one of the great department stores, where they spent over three hours, all told. Annalu had never seen anything larger than the village "general store" and the huge ten-story building, with its armies of people constantly coming and going, seemed like a fairyland to her.

Like most capable dressmakers, Mrs. Carter

knew exactly what material she wanted and just where to find it, and as the big store was hardly a novelty to her she did not have Annalu's disposition to linger, exclaim and admire. The little girl, accustomed as she was to get her sewing materials from pieces of old garments left in the garret, was fairly rapturous at the sight of the spacious counters laden with dainty fabrics, crisp lawns and muslins, fragile delicate silks and heavy brocaded ones, the former in soft pastel shades, the latter in deep, rich tones. Annalu hadn't known there were so many different shades in existence, and she was too awed and delighted to say a word. She simply stood and looked, with her eyes very wide open.

As they passed the neckware counter Annalu's quick eyes caught sight of a sheer batiste collar, very like the one she had made, and she insisted on stopping to examine it. Later on, in the underwear section, there was a table piled high with camisoles of lustrous pink silk and feathery lace, and it must be confessed Annalu thought a little wistfully of the neat but plainer camisole she had made for her mother with such painstaking care.

In fact, the longer she stayed in the store and the more she saw, the less she liked all the little garments she had made herself at home, and with which she had been more than satisfied at the time. Even the famous bag which she had sold to Mr. Dale at the fair paled into insignificance when she saw the gorgeous creations of multi-colored cretonnes with gaudy patterns, which the smart black-frocked salesgirl told her were for knitting. Annalu's ambition was soaring by leaps and bounds, and her mother hardly knew whether to be disturbed or pleased over it.

The climax came when they visited what the store people called "the French room," a handsomely furnished apartment, the walls of which were covered with pale gray silk to match in color the little chairs and tables placed at intervals for the convenience of the patrons. Mrs. Carter explained that the most beautiful and costly dresses were kept here and she wanted to get "ideas" for the dress she was to make, but Annalu was so absorbed in noting every detail of the perfectly appointed little room that she could spare no attention whatever to the garments at first.

Mrs. Carter asked to see evening dresses and the saleswoman brought out what she called a "Jenny model." Little Annalu had no idea what a Jenny model signified in the fashion world, but when she had examined the dress she was very sure in her own mind that she heartily approved of Jenny.

The dress was made of yards and yards of shiny taffeta, with graceful folds of this lovely fabric arranged in chic puffs at the back, and alluring little bands of tulle and velvet with embroidered rosebuds about the sleeves and waist. It was easily the most beautiful thing Annalu had ever seen and she wondered at the careless way the saleswoman tossed it over the back of the chair when she went to get another dress for Mrs. Carter's inspection.

It happened that Annalu and her mother were the only people in the French room when the saleswoman left. It was still rather early in the morning, which accounted for the lack of other customers, and the other saleswomen seemed to be occupied elsewhere also. It was so quiet that the tick-tock of the tiny gold clock on the wall was plainly audible.

Mrs. Carter turned to make some remark to

her little daughter but stopped short, before she formed a single word, when she saw Annalu. The little girl was sitting quietly enough with her hands folded in her lap, but her face looked very solemn and there was a far-away look in her eyes. So absorbed was she in her thoughts that she failed to notice her mother's intent gaze, until Mrs. Carter said, gently, "Annalu!"

"Yes, mother," Annalu answered, a bit startled.

"A penny for your thoughts, dear," Mrs. Carter said, with a smile.

There was no sign of a smile, however, on Annalu's face as she said, very slowly and very distinctly:

"Mother, I was thinking how much I should like to have a big dressmaking shop, a beautiful gray one, just like this room, when I grow up, and make all sorts of lovely dresses just like this. I would like to make the designs myself, too, and choose the fabrics and show other girls how to do the fine sewing, just as you showed me. I would like —"

But here Annalu stopped. Her mother's surprised look confused her and she didn't realize

how strange such a long, dignified speech sounded from such a small girl.

When Mrs. Carter had recovered from her astonishment she was glad to know that Annalu had been thinking about her future, young as she was, and that she was ambitious enough to want to go to the top of the profession for which she was so clearly talented.

Mrs. Carter, though only a country dressmaker herself, had the sewing skill which would have enabled her to conduct a big establishment if only she had had the proper training years before, and she knew it. Mr. Dale's generous offer to send Annalu to Brett would make this training possible for her. Mrs. Carter had not intended to say anything about this to Annalu for a long time, perhaps for two or three years, but when she saw the effect of the French room on her daughter's active little mind, she swiftly decided that this was the time to tell Annalu the great secret.

And so, there in the elegant, quiet salon, high up on the sixth floor of the great department store, sitting opposite that enchanting pink frock which had inspired Annalu, the Widow Carter, as Mr. Dale would call her, told her

little girl all about her talk with the mill owner, what he said about Annalu at the fair, how much he admired industrious young people who wanted to learn and sensible parents who knew enough to teach them, and of his offer to provide the money for Annalu's course at the great institute in New York, where she could learn dressmaking and designing and the allied branches from the very best teachers and fit herself for the work that, even thus early, attracted her.

When Mrs. Carter had finished Annalu sat very still for several minutes, trying to realize what this chance would mean to her mother and to herself. She wanted to rush home and tell Molly and Miss Jasper. She wanted to see Mr. Dale and thank him right away. But she remembered it was through her mother's instructions she had come in contact with Mr. Dale. So instead she said:

"Mother, I'm very glad you started our sewing lessons."

"And I," responded Mrs. Carter, "am thankful and pleased I had such an earnest little daughter to teach."

THE END.

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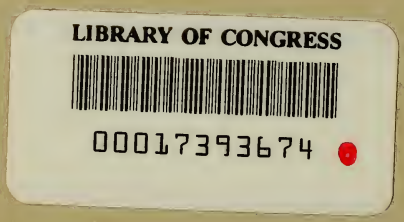
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